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A DESCRIPTIVE AND HISTORICAL CATALOGUE
OF
THE PICTURES
IN THE
DULWICH COLLEGE GALLERY

CATALOGUE
OF
THE PICTURES
IN THE GALLERY OF
ALLEYN'S COLLEGE OF GOD'S GIFT
AT DULWICH

WITH BIOGRAPHICAL NOTICES OF THE PAINTERS

FOURTH EDITION

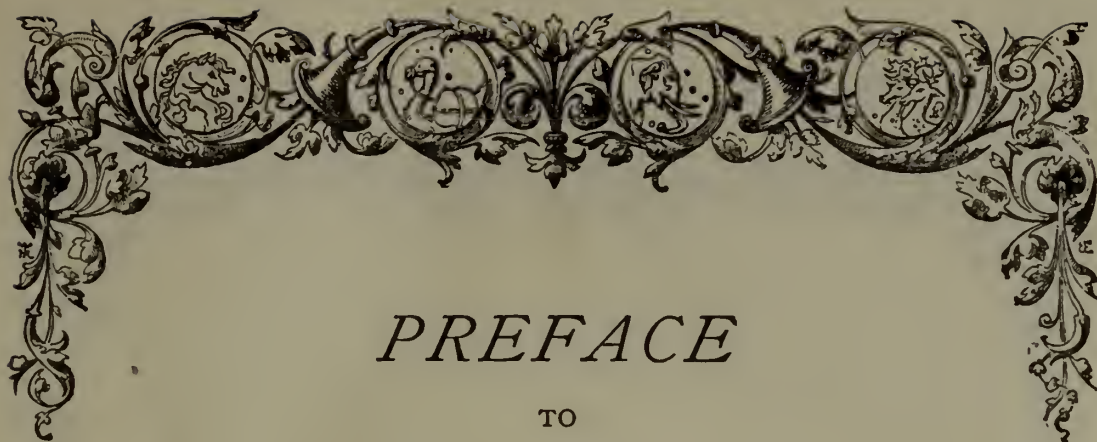
The hearts of men which fondly here admyre
Faire seeming shewes
. may lift themselves up higher,
And learne to love with zealous humble dewty
Th' eternal fountaine of that heavenly beauty'

SPENSER, An Hymne of Heavenly Beauty

[By Order of the Governours]

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1905



PREFACE

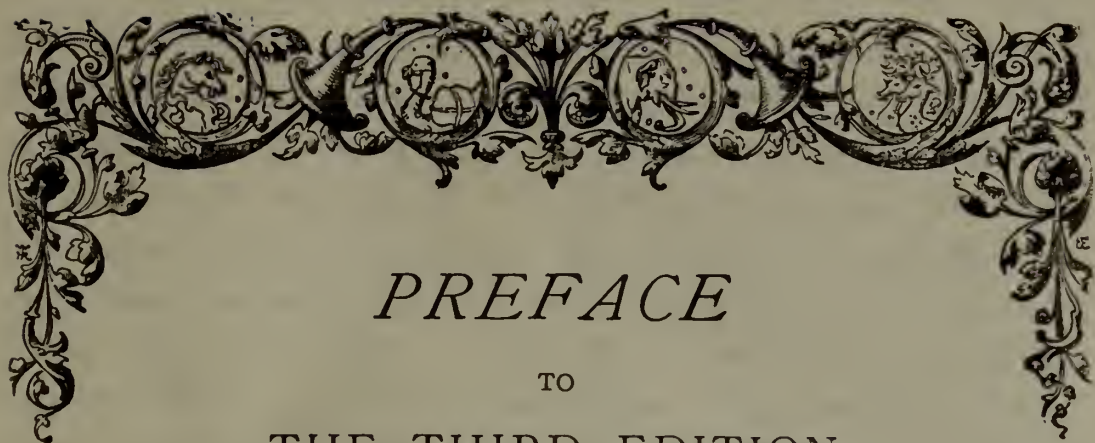
TO

THE FOURTH EDITION.

THE last edition of this Catalogue having been exhausted it has become necessary to prepare a fresh issue.

Very few changes have been made in the arrangement of the pictures. Among them, it may be noted that the following portraits have been removed from the board-room at the College to the walls of the Gallery:—Edward Alleyn (Founder of the College), Joan Alleyn, James Allen, Joseph Allen, John Allen, Thomas Clark, Miss Clark, John Reading, and Mrs. Linley. The following Pictures also have been presented:—‘Abraham, Sarah, and Hagar,’ by Francis Pourbus the younger; ‘The Orphans,’ and ‘Diana and Endymion,’ by John Wood; Portrait of the late Rev. William Rogers, M.A., by A. S. Cope, A.R.A., and ‘The Tribute Money,’ after Rembrandt.

The Governors have to record, with regret, the death of Mr. T. F. Hodgkins, the senior custodian of the Gallery, which occurred on January 23, 1903. In Mr. Hodgkins the Governors have lost a venerable and invaluable official, and students and other visitors to the Gallery a wise and courteous adviser.



PREFACE
TO
THE THIRD EDITION

THE Second Edition of this Catalogue having been exhausted, an opportunity has been afforded in the present issue of revising the text and of supplying an additional and, as it is hoped, a more convenient system of numbering the pictures. These alterations are explained in detail on p. xiv.

The nucleus of this Collection consisted of a few pictures which were bequeathed to the College of God's Gift at Dulwich by Edward Alleyn, the founder of that institution. Of these pictures—which are not generally of a high order—no list accompanied the bequest, and it is possible that some may have disappeared in the course of time. The next benefaction in chronological order is that known as the 'Cartwright Bequest,' consisting now of about 76 (? 78) pictures. By an imperfect list of these in the handwriting of the donor, which is still extant, it appears that originally the number was 239. Of these some were given away during the lifetime of the owner; others were stolen and sold by his servants; and a few were probably destroyed in later years on account of their grossness. The particulars of this bequest, as recorded in the College Audit Book, under date September 4, 1688, are as follows:—

'That William Cartwright, Gent., deceased, by his will in writing, in or about December 1686 (not naming any exec^{rs}) Gave unto this Colledge his Bookes and pictures, Two silver Tankards, damask Lynnen, an Indian Quilt & a Turkie Carpet, together with 400*l*. in money as a Legacie for the said College,

& soone after dyed, leaving the said legacy & all hee had besides in the possession of his servants, Francis Johnson and his wife. That on or about the 14th of January following, by commission or direction from the Prerogative Court, all the goods of the said Mr. Cartwright which his said servants would produce (besides 390 peeces of broad old gold) were inventoried, appraized, and vallued at 94*l.* 15*s.* . . . That about the 1st of February following the said Warden with great difficulty got into possession of all the goods that were soe appraized, except such goods as are menconed at the latter end of the inventory, exhibited by him into the Prerogative Court, vallued by two of the said Appraysors (as appears under their hands who came to view what was wanting) at 29*l.* 10*s.*, which the said servants with their confederates have carry'd away, together with the said 390 peeces of broad old gold.'

The Warden adds that he 'dischargeth himself of all the Books, Pictures, damask Lynnen and Indian Quilt being all the Specifick Legacy (left by Mr. Cartwright, menconed on the other side) which came to the said warden's hands by bringing them in and delivering them to and for the use of the said Colledge, about a yeare since, which said Bookes and Pictures,' &c. 'according to the valluacon of the Appraysors are to bee charged at noe more then Forty and fower pounds and twelue shillings.'

In 'The joint and severall Answers of Francis Johnson and Jane, his wife, defendants, to the Bill of Complaint' of Dulwich Colledge, which is preserved amongst the Colledge MSS., the Johnsons acknowledge the appropriation of the property, including 'several small pictures which we sold for 15*s.*,' but they plead a set-off on account of various sums due to them for maintenance, for funeral expenses, and for debts of their master paid by them.

Appended to this document is an Inventory (imperfect) of goods alleged on the part of the Colledge to have been detained by the defendants, amongst which are stated to have been

Pictures wanting taken out of the closet forty and six, halfe the things
out of the blew damaske box, and a large Turkey carpet . . . 6*l.* 5*s.*

The Cartwright pictures, with some of those left by Edward Alleyn, will be found in Room VII (*see* p. 97).

The most important part of this Collection are the 371 pictures left in 1811 to the College by Sir Peter Francis Bourgeois.¹ These were chiefly collected by the celebrated picture-dealer, Noel Joseph Desenfans (born 1745, died 1807). It has been stated in previous editions of this Catalogue that these pictures were gathered together at the request of Stanislaus, King of Poland, with the intention of their becoming the nucleus of a National Gallery in Warsaw. But quite recently a variety of letters and papers have been discovered (now among the muniments of the College), which show that while Desenfans apparently² received from the King of Poland sums of money on account of purchases of pictures in London and on the Continent, he (Desenfans) continued throughout to buy and sell at his own discretion. Besides being a dealer in pictures, Desenfans was an art critic, as may be seen by the remarks with which he prefaced his catalogues.³ He also wrote a novel, entitled 'Les deux Hermites,' and various verses, as well as a 'defense de Fénelon contre Milord Chesterfield.' He was born at Douay in 1745, and was educated there and at Paris. He began life in London as a teacher of languages, and, being possessed of considerable taste and much love of the fine arts, he spent much of his time in attending picture sales. At one of these he bought a small picture, by Claude, which he sold to George III. for 1,000*l.* The profitable nature of this transaction induced him to turn his whole attention to picture-dealing. His friendship with the Prince Primate of Poland, brother to King Stanislaus, was the means of his obtaining from that sovereign a commission to purchase pictures, as well as the appointment of Consul-General for Poland, in England. Finding, in 1802, that there was no probability of his being repaid for the pictures which he had bought for the King, he tried to dispose of them by private contract. Of these 188 pictures, only thirty-nine are in the present Gallery; but he added considerably to his Collection

¹ See John Britton's Catalogue, 1813; Warner, p. 229.

² Warner, p. 221. ³ W. Young's *History of Dulwich College*, vol. i. p. 487.

between 1802 and 1807. He married Margaret Morris, sister of Sir John Morris, of Clasemont, Glamorganshire. In 1799 he published a plan for the advancement of the fine arts in England, by the establishment of a National Gallery. If the scheme were carried out, he offered to contribute liberally to it in pictures and in money. He died July 8, 1807, and by his will, dated October 8, 1803, he left the whole of his Collection to Sir Francis Bourgeois, R.A.

It has been often stated that Desenfans was a foundling ; but there is no apparent foundation for this except the suppositions to which his surname gave rise. Mr. Stephen Tucker (Rouge Croix), writing from Herald's College in 1874 on this subject, says :¹ ' If Desenfans were a name peculiar to this gentleman, there might be some ground for the tradition of his illegitimate birth . . . but the name Des Enfants (and des Enffans) is very distinguished and ancient. They were Counts not only in Austria, but in Brabant, and Nobles in Hainault. The main bearing of the Des Enfants was an oak-tree on a white field.'

By his will (October 8, 1803) Desenfans² left his house in Charlotte Street, Portland Place, with all the pictures, &c. &c., therein, to his wife Margaret and his friend Sir Peter Francis Bourgeois, adding that it was his wish that they should continue to live there. He desired also that his body should be laid in a leaden coffin, and kept in a vault prepared in or near the said house. There his body lay from the date of his death (July 8, 1807) until March 1815, when, with the remains of his wife and those of Sir F. Bourgeois, it was removed to the Mausoleum attached to this Gallery.

Sir Peter Francis Bourgeois, commonly called Sir Francis Bourgeois, was born in St. Martin's Lane, London, in the year 1756. He was descended from a Swiss family of good position, who came to reside in England in consequence of a reverse of fortune. Bourgeois's father carried on the trade of a watch-maker, and, becoming rich, he determined to place his son in the

¹ Board Minutes, 1874 ; W. Young's *History of Dulwich College*, vol. i. p. 484.

² See Appendix C.

army ; this intention was strengthened by the promise of a commission from Lord Heathfield, and young Bourgeois attended drill, parade, and reviews. At this time, however, the influence of Noel Desenfans decided his career in life ; he determined to be a painter, and, receiving the approval of Sir Joshua Reynolds and Gainsborough for some early productions, he placed himself under the instruction of Louthembourg. Under the guidance of this artist, he quickly acquired sufficient knowledge to bring him some reputation as a painter of landscapes, battle-scenes, and sea-pieces. In 1776 he left England to travel through Italy, France, and Holland, and on his return exhibited several of his works in the Royal Academy. In 1787 he was elected an Associate of the Royal Academy. In 1791 he was appointed painter to the King of Poland, and received from him the honour of knighthood. In 1793 he became a full member of the Royal Academy, and in 1794 was appointed landscape-painter to George III., who sanctioned the use of the title conferred by the King of Poland ; and shortly after, while yet in the full vigour of life, he retired from the active pursuit of his profession to occupy himself in the arrangement of the collection of pictures bequeathed to him by his friend, Noel Desenfans. The death of Sir Francis Bourgeois was caused by a fall from his horse, January 8, 1811.

By his will ¹ he bequeathed, after the decease of Mrs. Desenfans, 'all pictures, prints, ornaments, plate, china, clocks, and other effects now in my three leasehold houses in Charlotte Street and Portland Road, to the Master, Warden, and Fellows of Dulwich College and their successors for ever. And it is my desire,' he added, 'that the same may be there kept and preserved for the inspection of the public, upon such terms, pecuniary or otherwise, and at such times of the year or days in the week as the said Master, Warden, and Fellows may think proper.' He also directed his executors to invest 10,000*l.* to pay salaries and wages of such officers and servants as may be employed in the maintenance and preservation of the pictures, and a further sum of 2,000*l.* for the repairing, improving, and

¹ See Appendix C.

beautifying the west wing and gallery of the College for the reception of the pictures. This gallery, which formed the upper part of the west wing, measuring 77 feet in length by 15 feet 6 inches in width, was that in which the Cartwright and other pictures had formerly been hung.¹ It was, however, found to be quite unfitted to receive the pictures left by Sir F. Bourgeois, and Mrs. Desenfans therefore offered to pay at once 6,000*l.*, which, added to a building reserve of a like amount, accumulated by the College, made up sufficient—according to Sir John Soane's estimate—to complete the Gallery and Mausoleum, as well as certain rooms adjoining for the accommodation of the 'poor Sisters.'²

Finally, the building was completed with a balance in hand of 115*l.* 5*s.*

Mrs. Desenfans by her will³ left a further sum of 500*l.*, together with plate and linen for the purpose of entertaining the President and other members of the Royal Academy on their annual inspection of the pictures on or about St. Luke's Day in each year. It had been the intention of Sir F. Bourgeois, she added, to provide for this visit; but, no provision having been made for it in his will, she desired to supply the omission. In this matter her wishes are still carried out each year.

She left it as her desire that the Master, Warden, and Fellows should open the Gallery for public inspection on one day of the week (Tuesday) only; but from 1814 to 1858 visitors were admitted daily on production of cards of admission, which were procurable at Messrs. Colnaghi's in Pall Mall. Since 1858 admission has been free daily. Mrs. Desenfans died without offspring in 1814, just before the Gallery was opened.

This magnificent gift to Dulwich College is said to have been prompted by John Philip Kemble, possibly seconded by some of the officials at Dulwich, as it appears that one or more of the Fellows—specially the Rev. Robert Corry—being clergy-

¹ Cook's *Topography of Great Britain*, *sub voce* 'Surrey.'

² These Almshouses have since been added to the Gallery.

³ See Appendix C.

men, were in the habit of conducting occasional services in the mortuary chapel or vault in Charlotte Street, where, as already stated, the body of Mr. Desenfans was preserved. It is, however, obvious that the idea of the gift to Dulwich only took a permanent shape late in Sir F. Bourgeois's lifetime, as in January 1810 he wrote to the Duke of Portland (his ground-landlord), asking him to convert the lease of his houses in Charlotte Street, Portland Road—99 years from 1777—into freehold, 'so that he might bequeath the whole of Mr. Desenfans's Collection, with the additions he (Sir F. B.) had made thereto, in such manner that the same, supported by funds to be appropriated for that purpose by Sir F. Bourgeois, may be gratuitously open to artists as well as to the public, and thus form not only a source of professional improvement, but also an object of national exhibition, creditable to this kingdom, and highly honourable to the memory and talents of the much-lamented Mr. Desenfans.' He added that, if the Duke refused, he would purchase a freehold elsewhere. The answer came promptly, to the effect that the Duke regretted that he was unable to comply with Sir F. Bourgeois's request.

Probably, no suitable freehold could be found, as on December 20 in the same year (1810), three weeks before his death, he signed the will which made over the Collection to the Master, Warden, and Fellows of Alleyn's College of God's Gift at Dulwich.

The first Keeper of the Gallery was Mr. Ralph Cockburn; he was in charge of the pictures from October 1816 until his death in 1820. He was an engraver, and published a set of prints in mezzotint, coloured, of fifty of the pictures.

On January 26, 1821, Mr. Stephen Pointz Denning was elected Keeper, and had the care of the Collection until his death in 1864. Since that date the Governors of Dulwich College have had charge of the Gallery, with the assistance of Mr. T. F. Hodgkins and his son, whose ready services have been very useful to the compilers of this and previous Catalogues.

The material on which each picture is painted has been noted.

The size is measured within the frames as they now hang. In the case of pictures that have been enlarged, the original size is given in addition to the present size of the frame. Where it could be ascertained, the former prices of the pictures have been noted. It will be understood that, as none of these are of later date than 1810-12, they are given as mere matters of antiquarian interest, and not as any indication of present value.

The pictures have now for the first time been numbered consecutively, in or near the order in which they hang on the walls. These numbers are in red, attached to the corner of each frame; the other figure in black is the old number, by which each picture of the Bourgeois Collection has been known in past years.

This Catalogue, so far as the Bourgeois Collection is concerned, is based upon that issued in 1880 by Jean Paul Richter, Ph.D., and John C. L. Sparkes.¹ By order of the Governors of the College, some curtailments and variations have been made; the most notable being that the biographies are separated from the notices of the pictures, an arrangement which it is thought will be a convenience to visitors.

As regards what may be called the Alleyn and Cartwright pictures, this edition follows the Catalogue compiled and arranged in 1884 by the Rev. Alfred J. Carver, D.D., Master of Dulwich College from 1858 to 1883, and Mr. J. C. L. Sparkes.

Of Cartwright's pictures an imperfect catalogue in the handwriting of William Cartwright is still preserved. It is illiterate and often inaccurate; but its quaint descriptions, with the marginal notes stating the prices paid for the pictures, and in many cases the names of the painters, are highly interesting.

The total number of these pictures included in the Collection is 156. Of these 28 belong certainly to Alleyn's Collection, and 76 to Cartwright's Collection.

Alleyn's Sibyls and Kings are placed at the end.

In the Notices of the Pictures belonging to the Cartwright

¹ Headmaster of the National Art Training School, South Kensington, and formerly Head of the Art Department of Dulwich College. [Now retired, 1905].

Collection, the description given by Cartwright in his MS. Catalogue is added after the title of each picture, and at the end of the notice is placed the number of the picture and the price set against it in the margin of the same Catalogue.

The portrait of Edward Alleyn and his wife, along with the portraits of some subsequent Masters and others connected with the Foundation, hang in the Board-room of the New College.* One of the three portraits of James Allen (Master, 1721-1746) hangs in the hall of the Girls' School founded by him and called by his name.

In the Chapel at the Old College there is an old copy of Raphael's 'Transfiguration' (p. 142).

The earlier Catalogues of this Collection were as follows :

(1) A Brief Catalogue of Pictures, late the property of Sir Francis Bourgeois, R.A., by J[ohn] Britton ; May 24, 1813.

(2) A Catalogue by Ralph Cockburn, Curator of the Gallery, 1816-1820. This was a mere list of the pictures, with artists' names.

(3) An Historical and Descriptive Catalogue, by Stephen Poyntz Denning, assisted by his son, the Rev. Stephen Denning. This never was printed, the MS. having been removed from the College after his (Denning's) death.

(4) A Descriptive Catalogue, with Biographical Notices of the Painters, by John C. L. Sparkes, Headmaster of the Lambeth School of Art, and of the Art Department of Dulwich College ; London, 1876.

(5) Catalogue, with Biographical Notices of the Painters, by Jean Paul Richter, Ph.D., &c., and John C. L. Sparkes, Headmaster of the National Art Training School, South Kensington, Director of the Lambeth School of Art, &c., &c. ; London, 1880.

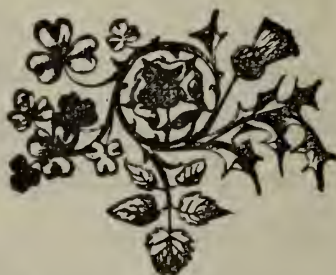
The present edition of the Catalogue is largely based upon Nos. 4 and 5.

The Biographies of the Painters—somewhat curtailed—are, as before, the work of Mr. Sparkes, as regards the English artists, and from the pen of Dr. Richter as regards Foreign Schools.

* Now (1905) transferred to the Gallery.

The Descriptions of the Bourgeois pictures also follow mainly the edition of 1880.

In Mr. G. F. Warner's 'Catalogue of Manuscripts and Muni-ments in Dulwich College' (Longmans, 1881, pp. 210-229) will be found various interesting letters and papers relating to the purchase and sale of pictures by Desenfans.



LIST OF GOVERNORS.

1905.

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	*G. C. WHITELEY, Esq.

Clerk to the Governors—J. WATCHURST, Esq.

The names of the members of the Picture Gallery Committee are marked ().*

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CATALOGUE

[The consecutive numbers attached to the entries in this Catalogue are represented by corresponding numbers in red on the pictures. The numbers in parentheses are those by which the pictures have hitherto been known.]

ROOM I

1—(33). (*After Rubens.*) CUPID. Eight winged infant boys (amorini) circle in space with joined hands; they wear red and blue scarves; Cupid floats forward in the centre, having just discharged his arrow. Blue sky with grey clouds. The figures are life-size.

Canvas. 5 ft. 7 in. × 4 ft. 2 in.

Designed for the decoration of a ceiling.

2—(334). (*Bolognese School.*) ST. CECILIA PLAYING ON THE ORGAN. The Saint seated, and singing to the notes of an organ, on the left; purple-grey dress; green mantle lined with orange; red drapery behind her; infant angels above. Whole-length figure; life-size. In the foreground a lyre, some books, sheets of music, &c.

Canvas. 7 ft. 7 $\frac{1}{4}$ in. × 4 ft. 7 in. Original size, 5 ft. 8 in. × 4 ft. 2 in. This picture has been added to at the top and bottom and sides, and these parts repainted, it is said, by Sir P. F. Bourgeois.

Formerly ascribed to Annibale Carracci.

3—(8). CLASSICAL LANDSCAPE WITH FIGURES. ROMEYN. On the right, three mules standing; on one of them the driver is sitting, his back turned towards the spectator; a church and a gateway beyond; to the left, cattle, sheep, and a fountain; blue sky, with grey clouds. Signed

WROMEYN

Canvas. 1 ft. 1 $\frac{1}{2}$ in. × 1 ft. 4 $\frac{1}{4}$ in.

See No. 5.

4—(9). VIEW ON A PLAIN. CUYP. In the foreground, two figures. To the right, a shepherd standing and a woman sitting. In the distance are five cows, three lying down, two standing; a small wood behind. In the foreground, also four sheep; and in the middle, three more. Near a road, on the left, a stream visible; a village, and windmills, in a long-stretching flat country. Clear, bright summer's sky, with fleecy clouds; tending towards evening.

Signed

A cuyp

Panel. 1 ft. 6 $\frac{3}{8}$ in. \times 2 ft. 3 $\frac{1}{8}$ in.

In this early work, Cuyp, with light touches of the brush, has well succeeded in representing an extensive plain, with but small means. Formerly called a view of Utrecht.

Engraved by R. Cockburn and by J. Cousen.

5—(10). A LANDSCAPE WITH CATTLE AND FIGURES. ROMEYN. To the right, sheep and goats, some lying on the ground and two standing; a girl kneels and milks a goat; behind her, a donkey with panniers; to the left, an old tree; in the background, mountains; blue sky, with clouds.

ROMEYN

Canvas. 1 ft. 1 $\frac{1}{2}$ in. \times 1 ft. 4 $\frac{3}{8}$ in.

A companion picture to No. 3, harmonious in colouring, and clearly painted. Painted under the influence of Karel Dujardin.

6—(88). A TIGER HUNT. BOURGEOIS. A rough, rocky, mountainous district, with blasted pines scattered about, serves as background for the picture. In the foreground a man in a turban, red jacket and green trousers, mounted on a piebald horse, spear in hand, dashes at a small tiger; dogs are on the left. Behind is a brown horse, riderless; a man on foot, and another lying on the ground, on whom a second small tiger springs.

Canvas. 3 ft. 8 $\frac{1}{4}$ in. \times 4 ft. 7 in.

7—(208). (*Dutch School.*) LANDSCAPE WITH A TOWER. To the right, a low wall, with a moat before it; two houses, and behind them, a circular tower; to the left, a road; on it four figures, together with a cow, sheep, and two dogs; large trees in the centre; cloudy sky.

Panel. 1 ft. 7 $\frac{1}{2}$ in. \times 1 ft. 3 $\frac{3}{4}$ in.

Formerly ascribed to Wynants.

8—(30). ITALIAN LANDSCAPE. J. & A. BOTH. A wooded bank reaches from right to left. In the foreground a man washing his feet in a pool; near him another man and a dog; three cows to the right; a man baiting three pack-mules from a box of hay. The road is bordered with bushes. A slope in a park half conceals a house behind trees.

Blue fair-weather distance and summer sky. Signed

Canvas. 1 ft. 9 in. × 2 ft. 1 in.

Engraved by R. Cockburn.
Smith's Catalogue, No. 113.

9—(201). LANDSCAPE WITH A CHURCH. VERBOOM. To the right, the edge of a wood, and two wayfarers on a pathway; a village church in the centre of the middle distance; to the left, a pollard-stump; cloudy sky.

Panel. 1 ft. 5 in. × 1 ft. 9 in.

Formerly labelled 'Unknown'; in Mr. Cockburn's Catalogue (about 1818) it is ascribed to Hobbema.

10—(199). ITALIAN LANDSCAPE. J. & A. BOTH. On a road is a waggon, drawn by two oxen. The immediate foreground is occupied by a donkey lying on the ground, and a red mastiff. Behind them a man drives a grey horse. The bank on the left is covered with copse-wood and small trees. The middle distance is a warm ochre-coloured heathery hill, with a small castle tower on its summit. A blue mountain in the back; summer sky with evening light, and filmy clouds. Over all is a delicate effect of hot weather.

Canvas. 1 ft. 7¼ in. × 1 ft. 3½ in.

Engraved by R. Cockburn.
Smith's Catalogue, No. 114.

11—(221). TRIUMPHAL ARCH OF CONSTANTINE. SWANEVELT. The triumphal arch in the centre, seen from the Colosseum, an arch of which is on the left; a dwelling-house is built on the right side of the arch; pilgrims, ladies, and gentlemen in the foreground. On the right two artists sketching the ruins of the Palatine, covered by wood.

Canvas. 2 ft. 10½ in. × 3 ft. 8¼ in.

The arch of Constantine at Rome, which now stands entirely free, was built in the year 311 by the Romans, in honour of the Emperor Constantine after his victory over Maxentius near the Ponte Molle.

12—(41). BANKS OF A BROOK. J. BOTH. A brook threads its way through stony shallows ; on the further side a bank crowned with trees ; hills in the distance. On the left a lake with a village on its margin. A man drives a laden donkey and a cow, and is followed by another man with two cows. Farther back still, two men converse ; another, with a bundle over his shoulder, advances towards the bank. The sun is on the right ; bright summer sky, with filmy clouds.

Canvas. 1 ft. 9¼ in. × 2 ft. 2½ in.

In this picture the figures have not been painted by Andries Both.

13—(301). (*Spanish School.*) ST. ANTHONY OF PADUA APPEARING TO A KNIGHT. In the foreground a white horse lying on the ground, the rider thrown down ; behind it a landscape with houses. Above, to the right, St. Anthony in his habit, seated on clouds, a lily in his right hand.

Canvas. 1 ft. 3¼ in. × 1 ft.

Formerly called the Conversion of St. Paul, and ascribed to G. Poussin and previously to Velazquez ; painted by an unknown painter of the Spanish School.

14—(56). A VILLAGE ON FIRE. TENIERS THE ELDER. Night piece. To the left, in the foreground, peasants taking flight, trees behind ; in the middle distance a church, a village on fire behind it ; in the centre, a river. Dark sky, with the crescent moon to the left.

Panel 9 in. × 1 ft. 1½ in.

Formerly ascribed to Teniers the Younger, but showing an earlier style.

15—(205). A ROAD NEAR A LAKE. J. & A. BOTH. A road receding from the front of the picture passes by the margin of a lake, the water of which is hidden by a clump of dark bushes on the left edge ; a stretch of meadow with hedges, and a grey hill in the distance. In the foreground a man waters a pack-horse from a pail. A man on horseback. In the middle distance, another man with three cows. A clear summer sky.

Panel. 1 ft. 5¼ in. × 1 ft. 3 in.

Engraved by R. Cockburn (who calls it 'Morning') and by Barns ; formerly in the Poullain Collection.

Smith's Catalogue, No. 115, where it is valued at 80 guineas.

16—(178). (*School of S. Ruysdael.*) A ROAD NEAR COTTAGES. In the centre, two cottages surrounded by trees ; in the foreground, a man leading a cow on a sandy road ; near him a boy ;

behind them a man and a woman lying on the ground ; three other figures in one of the cottages ; to the left, in the distance, a flat landscape ; blue sky with clouds. Signed

J van olo

Panel. 1 ft. 7 $\frac{1}{4}$ in. \times 2 ft. 1 $\frac{1}{4}$ in.

Formerly ascribed to Isack van Ostade. The name of the painter indicated by the fragmentary signature cannot be wholly traced ; but to judge from the style of the picture one may conclude that its author must have been a close follower of Salomon van Ruysdael. The figures are very much in the style of Adrian van Ostade.

17—(356). PORTRAIT OF SIR P. F. BOURGEOIS, R.A. BEECHEY. The face is three-quarters, towards the left. Grey hair and whiskers ; white cravat, shirt-ruffles, and waistcoat, red and white ribbon belonging to an order passes across it ; a dark coat, and red curtain background. (See his biography, p. 56.) On the back of the panel on which this head is painted is a sketch by Sir Joshua Reynolds representing a mother bending over a child which lies in her lap.

Panel. 2 ft. 5 $\frac{5}{8}$ in. \times 2 ft. $\frac{1}{2}$ in.

Presented by the artist, 1836.

18—(53). (*After Philip Wouwerman.*) CARRYING HAY. In the fore-centre, two waggons loaded with hay, each drawn by four horses ; in the foreground, a rider and various figures ; to the left, a boat with hay. In the background, to the right, a cottage ; blue sky with dark clouds.

Canvas, strained on panel. 1 ft. 5 $\frac{1}{2}$ in. \times 1 ft. 10 $\frac{1}{2}$ in.

An old copy. A very similar picture by Ph. Wouwerman is No. 57 in the Picture Gallery of Buckingham Palace.

19—(174). (*School of Rubens.*) A ROMAN SOLDIER WITH A TROPHY. A Roman soldier clad in cuirass and red mantle, bare-headed, stands facing the spectator, holding up a trophy ; a landscape and dark sky in the background.

Panel. 1 ft. 7 in. \times 1 ft. 1 $\frac{1}{2}$ in.

20—(21). LANDSCAPE WITH FIGURES. MIEL. In the centre, a young woman seated on the ground, with a guitar in her hands. On her right, a huntsman, standing, and loading his gun ; a dog near them. In the middle distance, a circular tower and a Roman ruin. Hills in the background ; blue sky and dark clouds.

Copper. 8 in. \times 11 $\frac{3}{4}$ in.

Possibly portraits of an Italian married couple. The colouring is of an enamel-like effect. A genuine work of the master.

Formerly only 'ascribed' to him.

21—(298). (*Italian School.*) CUPID ON A BED. Cupid, with fair hair, lying on a bed ; his head bent forwards ; his wings raised ; curtains on both sides ; his feet not visible.

Canvas. 8 in. \times $8\frac{1}{2}$ in.

Formerly ascribed to Schedone, but certainly painted by a later artist. The pink light tints recall the influence of Federico Baroccio.

22—(297). SUSANNAH AND THE ELDERS. ELSHAIMER. One of the Elders, habited in a rich dress, is standing to the right of Susannah, who is seated ; the other, who is bareheaded, is sitting by her side ; a dark oak tree behind ; to the right a fountain, adorned by dolphins and nude infant boys ; in the background a castle in a park ; evening sky.

Copper. 9 in. \times $11\frac{3}{8}$ in.

An early work of the master.

23—(16). RUINS OF A TEMPLE OVERLOOKING A RIVER. BREENBERGH. On the left, upon a rock, a ruined circular temple ; to the right, in the middle distance, a tower. In the foreground, a waterfall, three men travelling, a woman sitting on the ground, a dog, an ass, and cows.

Panel. $6\frac{1}{4}$ in. \times 9 in.

A fine specimen of the artist's skill, and very attractive in the variety of its scenery, which recalls the Upper Tiber valley near Rome.

24—(288). (*German School.*) CHRIST AS A BOY BEARING THE EMBLEMS OF THE PASSION. Christ, represented as about ten years of age, advances to the left, dressed in a long purple coat and red mantle. He carries the cross, spear, and reed with the sponge ; in his left hand is a basket with linen, cords, dice, and nails. The face is looking down. A nimbus of golden rays around the head. The floor strewn with flowers. Dark background.

Copper. $5\frac{3}{4}$ in. \times $4\frac{3}{4}$ in.

Formerly attributed to Carlo Dolci. The general conception is quite in the style of the Northern Schools ; the picture clearly shows in its minute execution the influence of Elshaimer.

25—(14). A SATYR AND A NYMPH DANCING NEAR A WOOD. VAN POELENBURG. The satyr, standing to the left, is playing on a tambourine ; the nymph in the centre, her back to the spectator, is playing the cymbals ; both are nude ; another nymph, sitting on the ground between them, enveloped in a violet mantle, is

inciting the two dancers. Behind her a boy ; to the left a dense wood ; to the right, in the background, a pool. Grey sky. Signed

C P

Panel. Elliptical. 1 ft. 2 $\frac{3}{8}$ in. \times 1 ft. 7 $\frac{5}{8}$ in.

Very carefully painted ; the figures of an enamel-like effect.

26—(15). RUINS OF A ROMAN BUILDING. BREENBERGH. To the right, in the foreground, large antique ruins ; three cows and some sheep stray about the down ; on the left, green-gray hilly distance. A fine-weather sky and white clouds. Birds flying about.

Panel. 6 $\frac{3}{8}$ in. \times 9 $\frac{1}{4}$ in.

Simple in its motive, somewhat monotonous in colour.

27—(246). (*Italian School.*) BUST OF ST. JEROME. The head turned to the left, and seen in profile ; the hands clasped and holding a cross ; red mantle ; blue sky in the back.

Copper. An ellipse. 3 in. \times 2 in.

Formerly ascribed to Guido Reni, but inferior to this master's pictures, especially in its design.

28—(338). PORTRAIT OF NOEL DESENFANS. NORTH-COTE. An amiable, shrewd face looks out from the picture ; a high-collared dark coat over a red waistcoat, and large white cravat. The head is seen in nearly full view.

Engraved by Freeman.

Canvas. Elliptical ; 2 ft. 4 $\frac{1}{2}$ in. \times 1 ft. 11 $\frac{1}{4}$ in.

For particulars of Noel Desenfans, *see* Preface, p. ix.

29—(181). (*Dutch School.*) A WOMAN AT THE SPINNING-WHEEL. To the left, seated, facing the spectator, an old woman spinning ; before her, on the ground, a child, with a rattle, offering her a paper ; to the right, kitchen utensils.

Canvas. 2 ft. \times 1 ft. 11 in.

Formerly ascribed to Willem Kalf.

30—(212). A CASTLE IN A WOOD. G. POUSSIN. A castle on a woody hill ; a road in the foreground ; on it two figures ; a high tree to the right ; blue sky and some clouds.

Canvas. 1 ft. 6 $\frac{1}{2}$ in. \times 1 ft. 2 $\frac{1}{4}$ in.

Desenfans' Catalogue, No. 67.

31—(155). GIPSIES IN A LANDSCAPE. TENIERS THE ELDER. In the centre, a gipsy-mother sitting on the ground and suckling her child ; a girl standing near her. Another gipsy-woman

is telling an old man his fortune. In the background, to the left, a castle. Cloudy sky. Signed

Panel. $8\frac{3}{8}$ in. \times $11\frac{7}{8}$ in.

Engraved by R. Cockburn.

61 and 155 are probably companion pictures ; they are painted in the silvery tone of the younger Teniers, to whom they were previously ascribed ; the dark outlines, however, are characteristic of the manner of the elder Teniers.

32—(195). HAGAR AND ISHMAEL. MOLA. Hagar, in a yellow dress and red mantle, kneels on the ground, turned to the right, where Ishmael lies ; an angel appears close to her, on clouds ; trees in the background ; evening sky.

A Circular Panel. $7\frac{1}{2}$ in. in diameter.

The representation of Hagar and Ishmael was a favourite subject of Mola's. Similar pictures by him are in the Louvre (No. 266) and in Lord Northbrook's Collection.

33—(61). LANDSCAPE WITH FIGURES. TENIERS THE ELDER. To the left, near a well, a peasant seated on the ground ; near him a pan with mussels. He is in conversation with another peasant standing opposite him. In the background, a shepherd with sheep near cottages. Blue sky with grey clouds. Signed

Panel. $8\frac{3}{4}$ in. \times 1 ft. $\frac{3}{4}$ in.

34—(64). SANDHILLS WITH FIGURES. PIETER WOUWERMAN. A sandy bank to the left, with a few trees ; to the right, a rider close to a lake ; a beggar advances towards him coming from the side of a woman sitting on the ground ; another man opposite the rider ; blue sky with grey clouds.

Canvas. $9\frac{1}{4}$ in. \times 1 ft. $1\frac{1}{2}$ in.

Companion picture to 36, p. 9.

Formerly ascribed to Philip Wouwerman, but they are not in the style of that master, nor is the signature they bear his, but Pieter's ; they are harmonious in colour and broad in execution.

35—(52). A COTTAGE, WITH PEASANTS PLAYING AT CARDS. TENIERS THE ELDER. To the left, a meadow, with a man mowing ; cottages beyond, backed by trees. In the foreground, to the right, the gable of a cottage ; before it seven figures, four of them sitting round a table, smoking and playing. Cloudy sky.

Canvas. $10\frac{3}{4}$ in. \times 1 ft. $2\frac{1}{2}$ in.

Engraved by R. Cockburn.

36—(63). A SANDBANK, WITH TRAVELLERS. PIETER WOUWERMAN. To the right, a sandbank and a cottage; beyond, a man at rest on the ground; before him a dog; to the left two travellers going towards a lake; blue sky with clouds. Signed

Canvas. $9\frac{1}{4}$ in. \times 1 ft. $5\frac{1}{2}$ in.

Companion picture to 34, p. 8.

37—(68). (*Dutch School.*) A SHEPHERD DRIVING COWS. A shepherd boy drives two cows, one red, the other white, near a wood; a dog strays in the foreground; a man on a grey horse is crossing a bridge; in the background, to the right, a castle; hills in the distance. Grey, calm sky.

Canvas. 3 ft. 7 in. \times 4 ft. $11\frac{3}{4}$ in.

Formerly ascribed to A. Cuyp, defaced by over-painting.

38—(164). (*Italian School.*) ST. LAURENCE IN ADORATION. The Saint kneeling in front, with upturned face. He is clad in deacon's vestments, with a palm-branch in his right hand; his left holds a gridiron, the symbol of his martyrdom. Dark background.

Canvas. 1 ft. $2\frac{5}{8}$ in. \times $11\frac{3}{4}$ in.

Sketchy in execution. Formerly attributed to Pietro Berrettini da Cortona.

39—(104). AN OLD BUILDING WITH FIGURES. DUSART. The interior of a courtyard, surrounded by the remains of a large building, one archway of which serves to frame the whole composition. On the left, a donkey is lying down; on the right, a woman seated in a low chair, suckling her baby; a cat at her feet; opposite her, a peasant standing talking to her, and behind him a dog. A wooded country beyond.

Panel. 1 ft. $6\frac{7}{8}$ in. \times 1 ft. $2\frac{3}{8}$ in.

One of the artist's best works, harmonious in colouring, clever in composition, and in conception quite original and independent of Adriaen van Ostade.

Mentioned by Waagen.¹

40—(78). (*School of Rubens.*) A GROUP OF FOUR SAINTS. To the right stands St. Catherine in a white garment, her right hand resting on a sword, a palm-branch in her left; behind her a bishop (St. Ambrose?), opposite another bishop (St. Gregory?), and another

¹ 'A remarkably careful and choice picture by this scholar of A. van Ostade, who approaches nearest to his master in the glow of his colouring.'

Saint in white garment and black mantle holding a pilgrim's staff. Two angels with wreaths floating above ; a niche in the background.

Panel. 2 ft. $2\frac{1}{4}$ in. \times 1 ft. $7\frac{1}{2}$ in.

The great slenderness of the figure and the monotonous colouring betray a later period than that of Rubens.

41—(261). (*Italian School.*) **THE MARTYRDOM OF ST. SEBASTIAN.** The Saint stands in front bound to a tree, the head turned upwards ; to the right a river ; to the left, the armour and the mantle of the Saint, indicating his having been a Roman soldier ; clear evening sky.

Canvas. 2 ft. $1\frac{3}{4}$ in. \times 1 ft. $6\frac{3}{4}$ in.

Formerly ascribed to Mola.

42—(29). **FRUIT.** VAN HUYSUM. A blue Delft bowl stands on a red marble slab, and contains peaches, nectarines, grapes, raspberries, which fall over the side ; a cracked nut on the slab ; light brown background. Signed

Jan Van Huysum

Panel. 1 ft. $3\frac{1}{4}$ in. \times 1 ft. $\frac{1}{4}$ in.

This with 61, p. 14, form companion pictures and were formerly in the Braamcamp Collection. Desenfans' Catalogue, No. 137. Smith's Catalogue, Nos. 23 and 24. Mentioned by Waagen¹ and by J. A. Crowe.²

43—(171). **POMONA.** RUBENS. Two women, partly undraped, seated on the ground, holding up a large cornucopia, which at the same time they fill with fruit from a basket before them. To the right, further back, stands a third woman, clad in a tunic and assisting them. Dark clouds in the background.

Panel. $11\frac{7}{8}$ in. \times $9\frac{3}{8}$ in.

A sketch for a large picture.

44—(101). **A VIEW ON THE RHINE.** SAFT-LEVEN. To the right, the river ; on it numerous boats ; to the left, a woody cliff with trees, cottages, churches, and the tower of a castle ; various figures on roads scattered about. Beyond the river steep mountains with villages and castles. Blue sky, with a few clouds. Signed and dated

D 1656

Panel. 1 ft. $4\frac{3}{8}$ in. \times 1 ft. $10\frac{1}{2}$ in.

¹ *Treasures of Art*, vol. ii. p. 345.

² J. A. Crowe, *Handbook of Painting, German, Flemish, and Dutch School*, part. ii. chap. ii. p. 549.

Formerly ascribed to Vosterman. It is an original picture by H. Saft-Leven, executed at his best period, and remarkable for the exquisite finish of the minutest details.

45—(107). INTERIOR OF A COTTAGE WITH FIGURES.

A. VAN OSTADE. The interior of a room with an open window to the left ; near it, and facing the spectator, is a man with a pipe, and receiving a glass of beer from a woman seated opposite ; she is seen in profile, holding a beer jug in her left hand ; view of a tree and bushes through the window. Whole-length figures.

Panel. 1 ft. 1 in. \times 10½ in.

A very good specimen of the later period of the master, and carefully finished in every detail. Desenfans' Catalogue, No. 75 ; Smith's Catalogue, No. 124. M. Desenfans paid for the picture 105 guineas.

46—(365). ST. SEBASTIAN WITH FAITH AND CHARITY.

A. BELUCCI. The wounded Saint (a three-quarter-length figure), who is partly covered with a red mantle, falls back into the arms of Faith, a female figure in white, who bends over and supports him with her right hand, whilst her left holds a cup and a cross. To the left, a casque and piece of armour, with an arrow. Charity, to the right, holds the Saint's left hand in her own, and delicately draws an arrow from his side with her right ; she wears a golden cope lined with green. Golden-coloured clouds form the background. The figures are life-size.

Canvas. 4 ft. 8 in. \times 4 ft. 4 in.

Presented to the Gallery by the Rev. T. B. Murray, of Lincoln's Inn Fields, in April 1852.

A carefully executed work of the master.

47—(147). LANDSCAPE WITH FIGURES. J. WEENIX.

To the left, in the foreground, a shepherd sitting on the ground, a young dog between his legs ; an older one looking over the boy's shoulder ; behind him, the ruins of a Roman temple ; to the right a group of four sheep ; and in the middle ground, a river, with numerous figures scattered about ; high rocks in the distance ; cloudy sky. Signed and dated

J. Weenix.
1664/

Canvas. 2 ft. 6½ in. \times 3 ft 2¾ in.

Painted under the influence of his father, J. B. Weenix, and probably after his studies in Italy ; an early and very important work of the master.

48—(47). (*School of Du Jardin.*) **A WOMAN WITH COWS ON A ROAD.** A woman in a white dress and red mantle carrying a pitcher ; to the right, a cow and a goat standing, and another cow lying down ; to the left, a fountain. Behind these, cottages and a tree ; in the distance, blue mountains. Sky blue, with a few clouds.

Panel. 9 in. × 7 in.

Painted by an unknown artist, under the influence of Du Jardin.

49—(84). **A ROAD NEAR A COTTAGE.** **TENIERS THE ELDER.** To the left, a cottage ; before it two wayfarers, to whom a peasant shows the way. In the distance, to the right, a shepherd and sheep under trees ; beyond, a pool. Blue sky with grey clouds. Signed

D. F.

Panel. $8\frac{1}{2}$ in. × $6\frac{3}{4}$ in.

Companion picture to No. 52.

Engraved by R. Cockburn.

50—(85). **AN OLD WOMAN EATING NEAR A FIREPLACE.** **BREKELENKAMP.** The woman, a full-length figure, turned to the left, is seated in an armchair before a fire ; she wears a black jacket, dark green apron, and white cap, and is eating with a spoon from a pipkin. In the background stands a large bedstead.

Panel. 1 ft. 6 in. × 1 ft. 2 in.

Desenfans' Catalogue, No. 129 ; formerly in the Orleans Gallery.

This picture was formerly attributed to Gerard Dow.

51—(72). **COWS AND SHEEP IN A WOOD.** **A. VAN DE VELDE.** In the foreground, a reddish cow, turned to the left and drinking from a brook ; another stands behind her ; to the right, four sheep, three lying on the ground ; two figures sit on a path leading into the wood. Cloudy sky.

Panel. 7 in. × 9 in.

Soft in tone, of a very delicate chiaroscuro.

Engraved by R. Cockburn.

52—(86). **A COTTAGE.** **TENIERS THE ELDER.** To the left, a cottage ; before its door a peasant standing and talking to a servant ; near them a dog ; another figure inside the door ; a few trees behind. Blue sky with grey clouds. Signed

D. F.

Panel. $8\frac{1}{2}$ in. × $6\frac{3}{4}$ in.

49 and 52 are companion pictures ; they were both formerly ascribed to the younger Teniers.

53—(264). (*School of Claude.*) **LANDSCAPE WITH FIGURES.** In the foreground, a column and an urn, probably ruins of a classical monument. To the left, a village, and beyond it high rocks. To the right, a bridge and a distant view. Three figures, cattle, and geese in the foreground. Calm sky.

Canvas. 3 ft. 5 in. × 4 ft. 6 in.

54—(50). **THE GUARD-ROOM.** **TENIERS THE YOUNGER.** A page, with a sword in his hand, advancing to the left; before him, the armour and the weapons of a knight; in the middle ground, an open door, through which passes a soldier with a musket on his shoulder. To the right, a dog; and in a corner of the room, four men in conversation. Signed

D TENIERS F

Canvas. 2 ft. $3\frac{7}{8}$ in. × 1 ft. $9\frac{1}{2}$ in.

A late work of the artist.

55—(90). **A BLACKSMITH'S SHOP AT ROME.** **LINGELBACH.** In the foreground, a blacksmith's shop with the Papal coat-of-arms; a pack-mule is being shod by two men in front of it. In the background, a view of the church Trinità de' Monti, and Monte Pincio; grey-blue sky.

Canvas. 1 ft. $9\frac{3}{4}$ in. × 1 ft. $6\frac{7}{8}$ in.

Previously ascribed to Slingelandt, but it is doubtless an original painting by Lingelbach.

56—(106). **A LADY PLAYING ON THE VIRGINALS.** Dow. The lady, a whole-length figure, turned to the left, and seen in profile, is seated in a red, straight-backed chair, before a window. She wears a light-blue jacket, greyish dress, and white apron. The virginals, on which she is playing, stand on a table. In the background, a screen. On the right, a large piece of rich tapestry looped up to the ceiling over a table, on which lie a flute, an open music-book, &c. A wine-cooler with a flask in it, and a spray of vine occupy the foreground to the right. A birdcage is hung in the middle of the room.

Panel. 1 ft. $2\frac{3}{8}$ in. × $11\frac{1}{8}$ in.

A very remarkable work, unusually rich in composition, and well-preserved.

Desenfans' Catalogue, No. 127.

57—(100). **BRICK-MAKING IN A LANDSCAPE.** **TENIERS THE YOUNGER.** Brick-makers' sheds in the middle distance, with numerous figures occupied in brick-making. To the right, a broad

river ; to the left, a large church surrounded by trees. Cloudy sky.
Signed

D TENIERS *✍*

Panel. 1 ft. 5 $\frac{1}{8}$ in. \times 2 ft. 2 $\frac{1}{4}$ in.

One of his finest works in this Gallery. Very spirited and careful in execution, especially in the figures. Painted under the influence of the elder Teniers.

58—(165). (*After Albani.*) THE VIRGIN, CHILD, AND ST. JOSEPH. In the centre, the Virgin seated, with the infant Christ on her lap. Red garment and blue mantle ; brown headdress. The Child is nude, sits on an amber-coloured cushion, and holds an apple. The Madonna points with her left hand on the book, which Joseph holds open to the right. Bushes in the background.

Copper. 1 ft. 1 $\frac{7}{8}$ in \times 10 $\frac{1}{2}$ in.

A very similar picture by Albani, of about the same size, was in the Orleans Gallery. It has been engraved by Lenglois le jeune. The attitude of the Child recalls that of the infant Christ in Raphael's Madonna dei Candelabri.

59—(94). INTERIOR OF A CATHEDRAL, WITH A BAPTISM. SAENREDAM. View into the side-aisle of a church, with circular columns and cross vaults ; to the left, behind, the iron gate of the baptistery, a priest and a gentleman waiting ; in the nave a page, a nun carrying the baby, followed by two ladies, all approaching the baptistery.

Panel. 1 ft. 4 in. \times 1 ft. $\frac{3}{4}$ in.

60—(76). LANDSCAPE WITH CATTLE. CUYP. In the foreground, a river, two men and three cows ; two boats lie close to the shore ; a bank with bushes in the distance ; on the river, a sailing-boat ; cloudy sky.

Signed

A cuyp

Panel. 10 $\frac{1}{4}$ in. \times 1 ft. 2 in.

An early work, recalling the style of van Goyen ; successful in the colouring of the sky.

Engraved by R. Cockburn.

61—(39). FLOWERS. VAN HUYSUM. A small Delft vase on a marble slab holds some pink roses, picotees, marigold, and orange-

flowers, with butterflies ; a snail on the pedestal ; light brown background. Signed

J. Jan. Van Huysum

Panel. 1 ft. $3\frac{1}{4}$ in. \times 1 ft. $\frac{1}{4}$ in.

Companion picture to No. 42, p. 10.

62—(329). (*Spanish School.*) CHRIST BEARING HIS CROSS. Full-length figure of Christ, life-size, bearing the Cross on his left shoulder, and advancing to the right ; the crown of thorns on his head. He is clad in a long grey garment ; a cord hanging down from his neck ; barefoot. Behind him to the left, St. John and the two Marias lamenting. Barren landscape to the right. Dark sky.

Canvas. 7 ft. 4 in. \times 4 ft. $2\frac{1}{2}$ in.

The canvas was originally only 6 ft. 3 in. high.

Formerly ascribed to Morales ; previously called 'Unknown.' These representations are very common in Spain, where they are called, 'Calle del amargura.'

63—(5). COWS AND SHEEP. CUYP. To the left, two cows and three sheep ; behind them, a few houses ; on the right, a wall ; a town in the distance ; grey cloudy sky ; signed

A. C.

Panel. 1 ft. $2\frac{3}{8}$ in. \times 1 ft. $7\frac{5}{8}$ in.

An early work ; especially clever in the representation of the broad and transparent shadows.

64—(120). PEASANTS WITH COWS. CAMPHUISEN. In the foreground, a cowherd, barefoot, with his boots hung around his waist ; he stands facing the spectator, and points to some object with his left hand ; he leans on a long stick with his right ; near him a peasant and three cows. In the middle of the picture, the gable-end of a cowshed, partly thatched and partly covered with boards ; to the left two willows ; on the right cottages, and a waggon-load of corn drawn by two horses. Blue sky.

Panel. 1 ft. $6\frac{3}{8}$ in. \times 2 ft. $\frac{5}{8}$ in.

Both the scenery and the costumes of the figures are Westphalian.

The signature, 'Paulus Potter,' on this picture, is not genuine, and is doubtless the only reason for attributing it to Paul Potter, with whose genuine works it cannot be confounded ; but it agrees in every point with the given characteristics of G. Camphuisen.

65—(114). A WHITE HORSE IN A RIDING SCHOOL. CUYP. In the foreground, a white horse ; behind him, his rider ; to the right, a mounted horseman, who is guiding his animal towards the front ; near the wall in the background a man, a boy, and a girl.
Signed

AC

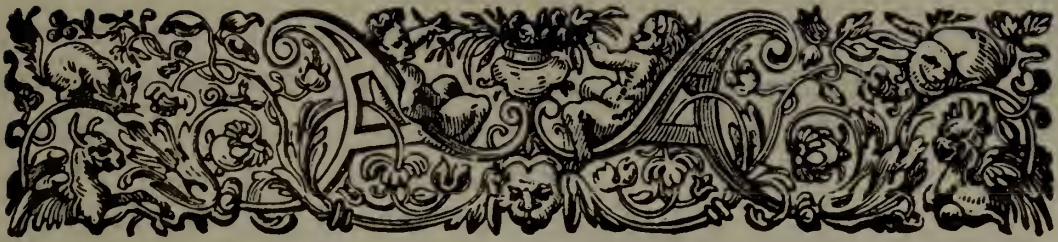
Panel. 1 ft. 1 $\frac{5}{8}$ in. × 1 ft. 8 in.

One of the finest pictures of A. Cuyp. The white horse is, with regard to light, colour, and relief, an unequalled masterpiece of its kind. W. Burger says, in reference to a very similar picture in the Museum of Rotterdam (No. 42), 'It was these horses of Aelbert Cuijp which prevented Géricault—the celebrated French painter—from sleeping.'¹

Engraved by R. Cockburn.

¹ *Musées de la Hollande*, vol. ii. p. 211.





ROOM II

66—(111). PORTRAIT OF P. J. DE LOUTHERBOURG, R. A. GAINSBOROUGH. The figure leans with both elbows on a drawing, which lies flat on the table ; his right hand is tucked into his waistcoat ; his white cravat covers it ; the left is under the right ; he wears a brown coat and gold-coloured satin waistcoat. The face is aristocratic, with regular features, and is turned, with an earnest, quiet expression, towards the left.

See biographical notice of this painter, p. 178.

Canvas. 2 ft. 5 $\frac{3}{4}$ in. \times 2 ft.

67—(93). VIEW ON THE COAST NEAR SCHEVENINGEN. PHILIP WOUWERMAN. In the foreground, to the right, a road ; fishermen loading baskets with fish ; beyond, a hut, a tower in ruins, and the church tower of Scheveningen. To the left, below, horsemen near the sea-shore, with two ships ; blue sky with a few dark clouds. Signed

Canvas. 1 ft. 7 in. \times 2 ft. 6 $\frac{1}{2}$ in.

An early work, conception picturesque.

Smith's Catalogue, No. 310.

Mentioned by J. A. Crowe¹ and by Waagen.²

68—(113). A CALM. W. VAN DE VELDE THE YOUNGER. Four small ships and two boats in the centre, near the front ; two large boats and ships on the right and on the left, in the middle distance, with a

¹ J. A. Crowe, *Handbook of Painting, German, Flemish, and Dutch School*, part ii. chap. vi. p. 432: 'England, too, possesses a considerable number, and among these many of his best. I only know, however, in public galleries, the six at Dulwich, which show the master fully and greatly to his advantage as a landscape painter. The sale of fish on the coast of Scheveningen is a singularly warm and clear picture in his first manner.'

² *Treasures of Art*, vol. ii. p. 343: 'No. 3. An excellent picture of the first period, which in impasto and warmth approaches Isack van Ostade.'

busy crew in the riggings. A cannon is fired off from the one on the left ; blue sky with clouds.

W V

Canvas. 1 ft. 11 $\frac{1}{4}$ in. \times 2 ft. 5 $\frac{3}{4}$ in.

Remarkable by its great clearness in tone. Mentioned by Waagen.¹

69—(224). (*Spanish School.*) THE CRUCIFIXION OF ST. PETER. St. Peter is tied to the cross, head downwards ; three men are setting up the cross ; a great number of people, chiefly women, assembled as spectators ; to the left, a horseman in armour, with a red flag, on which is the imperial eagle ; on either side are trees ; blue sky.

Canvas. 3 ft. 6 in. \times 2 ft. 8 in.

Formerly ascribed to Murillo ; the painting of the picture is that of a later artist. Dr. Waagen states that this picture is a sketch for the Crucifixion of St. Peter now in Sir W. Miles' Collection at Leigh Court, painted by Murillo ;² but this is a mistake, the composition of the two works being very different.

70—(257). (*School of G. Poussin.*) A ROCK NEAR A PLAIN. To the right, in the foreground, a pool ; beyond it a rock. In the middle distance, at the foot of the rock, a few houses ; and behind them a plain. The sea beyond in the distance. Figures and cows in the foreground ; evening sky, with dark clouds.

Canvas. 2 ft. 4 $\frac{3}{8}$ in. \times 3 ft. 2 $\frac{1}{4}$ in.

Engraved by R. Cockburn.

A replica of this picture is in the Collection of the Duke of Sutherland at Stafford House.

71—(156). TWO HORSES. CUYP. A brown horse stands saddled, placed with his flank to the spectator. To the right, a grey horse, facing the spectator ; a groom, in red cap and dark clothes, is busy tightening the girths. The background on the right is formed by a wall ; on the left are bushes and open country, with the tower of a castle beyond. Blue-grey sky.

Panel. 11 $\frac{1}{8}$ in. \times 1 ft. 3 $\frac{1}{2}$ in.

Apparently an early work ; the landscape is here treated as a mere accessory.

Engraved by R. Cockburn.

72—(62). PEASANTS AND A WHITE HORSE IN A LANDSCAPE. DU JARDIN. In the foreground a white horse ; to the left a ram, feeding ; to the right a man poorly dressed sitting on the ground ; he is in conversation with a girl who leads a donkey ;

¹ *Treasures of Art in England*, vol. ii. pp. 344, 345.

² *Ibid.* vol. ii. p. 346.

three other figures behind. The background is a wooded valley, in which stands a convent. Evening sky.

Canvas. 1 ft. 5 in. × 1 ft. 3½ in.

Painted under the influence of Caravaggio.
Engraved by R. Cockburn.

73—(167). (*After van Dyck.*) A GREY HORSE. The horse stands nearly in front, with flowing mane and saddle-cloth; grey sky.

Paper, mounted on Panel. 1 ft. 6½ in. × 1 ft. 5 in.

Subject very often repeated in the School of van Dyck.

74—(123). PORTRAIT OF A LADY. GRIMOU. Bust of a lady turned to the right, full face, hands not visible, brown dress, white ruff, greenish background. Small life-size figure. Signed

Grimou

Canvas. 2 ft. × 1 ft. 8 in.

Spirited in conception; sketch-like execution.

75—(284). (*Venetian School.*) THE RAPE OF PROSERPINE. To the left, Pluto lifting Proserpine on to a car; Cupid holds the reins of two black horses, which are rushing down into the inferno. Dark clouds.

Canvas. 2 ft. 1½ in. × 1 ft. 7 in.

Very spirited in conception. Formerly ascribed to P. F. Mola. It has been painted under the influence of Titian as regards the drawing of the figures. Titian had treated the same subject in a picture for the Duke of Mantua, but it has been lost.

76—(119). PEASANTS IN CONVERSATION. TENIERS THE ELDER. To the right, in front, three peasants standing; near them a dog; to the left, in the middle distance, a church and cottages surrounded by trees; before them a shepherd with sheep in a meadow. Grey sky. Signed

DF

Canvas. 4 ft. × 5 ft. 9 in.

Formerly ascribed to Teniers the Younger.

77—(125). A HALT OF CAVALIERS AT AN INN. PHILIP WOUWERMAN. To the left, in the foreground, a hut near a road; a cavalier sitting on the ground in conversation with another, standing opposite; a third on horseback, drinking from a pitcher; two horses

behind. The inn-keeper and his wife baiting the horses near the inn ; a white dog in the immediate foreground ; travellers to the right, in the distance. Blue sky with clouds. Signed

Pi W

Panel. 1 ft. $4\frac{3}{4}$ in. \times 1 ft. $11\frac{1}{2}$ in.

This picture is rendered very attractive by the simplicity and naturalness of the composition.

78—(173). THE HALT OF A HUNTING PARTY. PHILIP WOUWERMAN. To the left, a river, near which cavaliers and a lady reposing ; a negress selling oranges ; on the right, a road, a lady and gentleman on horseback, and an old man, cap in hand ; extensive landscape to the left. Signed

Pi W

Canvas. 1 ft 9 in \times 2 ft. $7\frac{7}{8}$ in.

Clear and silvery in tone ; in every respect an excellent work of the master.

Smith's Catalogue, No. 215 ; where it is described under the title of 'Petite Chasse à l'Oiseau.'

Collections.—Chevalier d'Orléans, 1779. Mr. Hogenburgh, Amsterdam, 1743 ; 555 florins (50*l.*). Danser Wyman, 1797 ; 1,800 florins (162*l.*). N. Desenfans ; valued 600 guineas by Smith in 1829.

Engraved by T. Moreau and by R. Cockburn.

79—(126). TWO HORSEMEN NEAR A FOUNTAIN. PHILIP WOUWERMAN. To the left, a servant-maid standing near a fountain, in conversation with a trumpeter on horseback, who has his back towards the spectator ; near him, a cavalier holding his horse's bridle, and looking at a white dog ; a peasant sitting on the road behind ; to the right, an extensive view ; blue sky with a few clouds.

Panel. 1 ft. $4\frac{3}{4}$ in. \times 1 ft. $11\frac{1}{2}$ in.

Painted in the master's best period. Signed.

80—(122). PORTRAIT OF A LADY. JANSSENS. Turned to the right, three-quarter in profile, low white silk dress, brown curly hair, blue eyes ; pearl earrings and necklace. A bust down to the waist ; small life-size. The hands not visible ; dark-grey background.

Canvas. 2 ft. $4\frac{1}{4}$ in. \times 1 ft. $8\frac{3}{4}$ in.

Formerly ascribed to Antonius van Dyck ; the picture, however, clearly shows the manner of C. Janssens.

81—(124). CHARITY. VAN DYCK. Charity, a three-quarter-length figure, turned to the right, sits in the centre, her face turned upwards. She is in white drapery, with a blue scarf round her

shoulders and a red mantle on her lap, on which sits a boy ; two others lean against her shoulders. In the background, to the left, a dark wall ; to the right, a curtain ; blue sky, with clouds, behind.

Canvas. 4 ft. 6½ in. × 3 ft. 5 in.

Painted in the school of van Dyck, probably under the direction of the master. There exist repetitions of this subject, painted by van Dyck, in the Collection of Lord Methuen and Mr. Hope.¹

Engraved by Cankerken and W. Ryland.

82—(229). A SMITH SHOEING AN OX. DU JARDIN. In the centre of the foreground a red ox is being shod ; the smith stoops down, with his back to the spectator ; to the left, a boy, and a farmer, in a large slouch hat and ample grey cloak ; to the right, three hens. The background consists of a smith's shop and a wall. Blue sky.

Signed

K DV JARDIN *fr*

Canvas. 1 ft. 2½ in. × 1 ft. 4½ in.

The costume of the figures is Italian. The execution of this picture shows great accuracy and care ; the broad grey shadows, which extend over nearly the whole scene, are evenly finished, with great skill.

Smith's Catalogue, No. 15. Sold in 1806 for 120 guineas.

83—(98). (*School of Rigaud.*) PORTRAIT OF BOILEAU. Half-length figure, turned to the right, the face in full ; greyish wig ; black mantle, lined with brown ; dark background.

Canvas. 2 ft. 7½ in. × 2 ft. 1⅞ in.

N. Boileau, French poet, satirist, and critic, born 1636, died 1711.

84—(128). (*Venetian School.*) A MUSIC PARTY. A group of three figures, half-length, small life size ; in the front a lady, turned to the right, and looking towards the spectator. She is leaning on a balustrade, a music-book in her hands. Low crimson dress, with puffed sleeves, large hat with white feathers ; two men behind her singing, one seen in profile, the other facing the spectator.

Panel. 2 ft. 1½ in. × 1 ft. 10 in.

Formerly ascribed to Giorgione, with whose style it has nothing in common.² The picture has been much re-painted, but in some parts, which are still original, it recalls the school of Palma Vecchio, and of Bonifazio, in the earlier part of the sixteenth century.

85—(2). (*School of Rigaud.*) PORTRAIT OF LOUIS XIV. Half-length figure, three-quarter in profile, turned to the left, life-size,

¹ See Mrs. Jameson's *Private Collections*, p. 461.

² Mrs. Jameson, *Handbook of Public Galleries*, p. 462: 'There is no trace of Giorgione left in this picture, whatever it may have been once.' Crowe and Cavalcaselle consider it to be painted in the School of Lotto or Savoldo.

hands not visible ; a cuirass over a brown coat, blue riband, black wig ; the right arm stretched out. Dark background.

Canvas, strained on panel. 3 ft. × 2 ft. 4¼ in.; originally an oval.

Louis XIV., born 1638, King of France from 1660 to 1715.

86—(130). LANDSCAPE WITH SPORTSMEN AND GAME. PYNACKER. On the left, a forest ; in the foreground, a boy, richly dressed and blowing a slim hunting-horn ; near him three greyhounds, a dead roebuck, &c. A man with hounds, a horseman, and other figures further back ; an extensive plain in the distance to the right. Evening summer sky.

Canvas. 4 ft. 3¼ in. × 6 ft. 4¾ in.

Of bright and harmonious colouring. A first-rate work of the master. The figures treated in a somewhat decorative manner. Pictures by Pynacker of this size are very rare. It was probably designed to be let into the wall of a palace.

87—(131). WOODY LANDSCAPE WITH A LARGE WATER-MILL. HOBBEEMA. In the foreground, to the left, a large oak, bushes, and seven figures. To the right, a broad river, over which is built a mill ; beyond the water to the right, a farm, trees, and some figures. Cloudy sky.

Signed

Hobbeema

Panel. 1 ft. 11½ in × 2 ft. 8¾ in.

Engraved by R. Cockburn.

Smith's Catalogue, No. 123, where it is valued at 500*l*.

Brilliant effect of light beyond the river ; the shadowy parts in the foreground have unfortunately become dark. An important work of the master. The figures in the foreground have been painted by an artist whose manner is unknown, but those in the back, which he painted himself, harmonise well with the landscape.

88—(132). A FARRIER AND PEASANTS NEAR ROMAN RUINS. BERGHEM. A smith kneels and shoes a donkey ; a red cow feeds out of the donkey's panniers. A herdsman behind points this out to a woman on a donkey ; she is dressed in a blue skirt and amber-coloured bodice. Behind her is another herdsman with a goad. A Roman vault in ruins, covered with plants and hanging boughs. In the background, on the left, two men ; one approaching a white horse, the other asleep. On the right a rocky path, on which is a woman on a donkey, with a child in her arms ; a man by her side and a dog ; they are followed by a shepherd. Sheep wander about the path, and by the side of a stream. In the distance a country house and blue hill.

Signed

Berchem f.

Canvas. 2 ft. 1⅞ in. × 2 ft. 7½ in.

A good specimen of the skilfulness with which Berchem, while in Holland, during his second and later period, reproduced Roman ruins and figures, after an adopted model.

89—(134). PORTRAIT OF A LADY. JANSSENS. Turned to the right, the head to the left, seen nearly full face; bust, small life-size. The hands not visible; brown hair, light curls, blue eyes, pearl necklace and earrings; low blue satin bodice, with jewels, under-sleeves of golden colour, brown silk scarf on the right arm, dark amber-coloured background.

Canvas. 2 ft. 6 in. × 2 ft. 1 in.

Formerly ascribed to A. van Dyck.

90—(135). THE MADONNA AND INFANT SAVIOUR. VAN DYCK. Half-length figure of the Madonna, life-size, standing, wearing a red dress and blue mantle. She holds with both hands the Child, who is standing on a stone base and clinging to his mother; to the right, a large column in the background.

Canvas. 4 ft. 8 in. × 3 ft. 5½ in.

Very animated in its composition; the head of the Madonna very expressive. This picture is a replica of the celebrated Madonna in the Bridgwater Gallery, but less brilliant in colour. Others are to be found at Blenheim and at Dresden.

Engraved by Pontius, Carmona, Finden, and Salvador.

91—(136). THE RETURN FROM HAWKING. PHILIP WOUWERMAN. In the centre, a group of horses, whose riders have dismounted; between them a lady on horseback, and a negro holding an umbrella over her. To the left, preparations are being made for a repast under an arbour, near a castle. Game in the foreground; numerous figures; a distant landscape to the right. Signed

P^t W

Panel. 1 ft. 7½ in. × 2 ft. 1 in.

A later work; almost too crowded a composition. Formerly in the Orleans Gallery (No. 30).

Engraved by Dequevauviller and Moreau.

92—(137). A COURTYARD WITH A FARRIER. PHILIP WOUWERMAN. To the left, a cavalier on horseback speaking to a woman; another, dismounted, looks on at two countrymen shoeing his white horse; to the right, a herdsman leading his flock through a gateway; beyond, a boy riding on a donkey, and shouting; a high wall and a tower form the background; a composition of fourteen figures. Signed

P^t W

Canvas. 1 ft. 9½ in. × 1 ft. 5½ in.

Smith's Catalogue, No. 69.

An excellent work of the master's best time.

Engraved by Moreau and R. Cockburn.

93—(118). (*School of Rigaud.*) **PORTRAIT OF A MAN.** Half-length figure, turned to the right; the face seen nearly in full, life-size; grey wig; red-brown mantle; grey background.

Canvas. 2 ft. 7 in. × 2 ft.

94—(3). **PORTRAIT OF THE ARTIST.** OPIE. The shoulders are in profile; the face is turned towards the spectator. The face is powerful, but has a saddened, melancholy air, which seems to accord with the cadaverous method of painting the head.

Canvas. 1 ft. 11 $\frac{3}{8}$ in. × 1 ft. 8 in.

95—(139). **A CASTLE AND ITS PROPRIETOR.¹ TENIERS THE YOUNGER.** To the right, a gentleman in a red mantle; near him a lady in a white dress, in conversation with a peasant; a boy standing behind; a castle in the distance, and a river with a bridge to the left. Cloudy sky.

Canvas. 3 ft. 7 $\frac{3}{4}$ in. × 5 ft. 5 $\frac{1}{4}$ in.

The gentleman represented in this picture is not Teniers himself, as has been previously stated.

96—(141). **EVENING RIDE NEAR A RIVER.** CUYP. On the left, a shepherd and shepherdess near a pool overgrown with trees; behind, a river with a view of the opposite woody shore. On the right, two horsemen on a road, and a rocky hill behind. Clear evening sky of a warm summer day.

Signed

Panel. 1 ft. 6 $\frac{3}{4}$ in. × 2 ft. 1 $\frac{1}{8}$ in.

Especially attractive by the rich golden tone of the evening light, and by the warm shadows in the foreground.

Engraved by R. Cockburn; and by T. Mayor in 1769. The picture was then in possession of John Barnard, Esq.

Mentioned by Waagen.²

¹ Probably No. 169 in Desenfans' Catalogue of 1786.

² Waagen, *Treasures of Art*, vol. ii. p. 344: 'Also a good picture by the master.'

97—(144). A HALT OF TRAVELLERS. PHILIP WOUWERMAN. To the right, a brook ; beneath a group of dead trees, two men resting ; a white horse standing near them ; a third man is on horseback ; behind, some trees and a hut ; in the background, to the left, a barren, hilly landscape, under a stormy cloud. Signed

P. W.

Panel. 1 ft. 5 $\frac{3}{8}$ in. \times 1 ft. 4 in.

Also an early work, of great fulness and depth of colour, painted under the influence of Isack van Ostade.

Smith's Catalogue, No. 232. N. Desenfans paid 200 guineas for it in 1802.

98—(73). A WOMAN WITH A JUG. A. VAN OSTADE. The woman, turned to the left, is seated at a table ; she holds in her right hand a glass of beer, and in her left a stoneware jug, which rests on her lap ; she wears a blue apron, brown sleeves, black bodice, white neckerchief and cap ; half-length figure, greyish background. Signed

A. ostade

Panel. 6 $\frac{1}{8}$ in. \times 5 $\frac{1}{4}$ in.

Painted in the master's latest period ; cool in tone.

99—(189). PORTRAIT OF A YOUNG MAN. REMBRANDT. Turned a little to the left, the face seen in full, long fair hair, black mantle, white frilled collar, short mustache ; hands not visible. Greyish background.

Signed and dated

*R. van Ryn
1632*

Panel. 11 in. \times 9 $\frac{1}{4}$ in.

A well-preserved picture, of a lively and pleasant conception, and carefully executed in that style which Gerard Dow adopted as a model when he was a pupil of Rembrandt. It seems quite inexplicable that Dr. Waagen doubted its authenticity. It is mentioned by Vosmaer.

100—(127). CUPID. BOURGEOIS. Represented as lying on the sea-shore ; he touches the point of an arrow ; his quiver and bow lie under him. Dark cloudy sky.

Canvas. 1 ft. 7 in. \times 2 ft. 8 in.

101—(142). (*After N. Poussin.*) LANDSCAPE. To the right, a river, with a boat ; behind it, a village and rocks ; figures in the foreground ; blue mountains in the distance ; cloudy sky.

Canvas. 1 ft. 9 $\frac{3}{4}$ in. \times 3 ft. $\frac{1}{2}$ in.

102—(143). A MOTHER AND HER SICK CHILD. REYNOLDS. On the right, the mother, in a brown dress, dark blue-grey headpiece, which trails on to the floor, sits at the edge of a bed, and holds on her lap a sick girl in her night-dress, low at the shoulders. The drapery of the bed is dark brown grey. A footstool, two books, and a phial of medicine are on the floor. The mother's face is turned with a somewhat frightened expression towards the left, where, in the 'palpable obscure,' we see a supernatural vision of a winged angel, who is driving away a ghastly figure of Death, holding a sickle in his right hand, and who cowers as he defends himself with his left.

Canvas. 2 ft. $2\frac{7}{8}$ in. \times 2 ft. $10\frac{7}{8}$ in.

The mother is said to have been painted from Kitty Fisher, for notice of whom, *see* Leslie and Tom Taylor's 'Life of Sir Joshua Reynolds,' vol. i. p. 163, note.

103—(166). A BRISK BREEZE. W. VAN DE VELDE THE YOUNGER. Near the front, two sailing-boats, larger ships in the background. Blue sky with grey clouds. Signed.

W V V

Canvas. 1 ft. $7\frac{1}{2}$ in. \times 2 ft. $\frac{1}{2}$ in.

Painted in a delicate grey tone; the motion of the waves and the warm evening light are very naturally rendered. Every part is exquisitely finished. Smith's Catalogue, No. 40. Engraved by R. Cockburn. Mentioned by Waagen.¹

104—(146). PORTRAIT OF HIMSELF. REYNOLDS. Fresh-shaven face. powdered hair, spectacles, ruffle shirt, grey-green velvet coat.

Canvas. 2 ft. $5\frac{1}{4}$ in. \times 2 ft. $\frac{1}{2}$ in.

A duplicate of the portrait in the Royal Collection.

Engraved by Caroline Watson, in Malone's 'Life of Sir Joshua Reynolds.'

105—(154). A WATERFALL. J. VAN RUISDAEL. The waterfall occupies the entire width of the foreground; beyond it, to the left, a hill covered with autumn-tinted beech-trees. To the right, in the middle distance, a meadow, partly lined with fir-trees and leafy bushes;

¹ *Treasures of Art*, vol. ii. p. 345: 'View of the Texel. The sea slightly agitated, enlivened by fishing-boats. A warm evening light, happily blended with the delicate silver tone of the master, and the most exquisite finish of all parts make this one of his most charming pictures.'

in the background a rock ; three figures to the right on the bank of the river. Cloudy sky. Signed

Ruisdael

Canvas. 3 ft. 2 in. × 2 ft. 8½ in.

It has been stated that J. van Ruisdael painted waterfall scenery only in his latest period ; the style of the signature on this picture certainly tends to confirm the correctness of this observation.

Engraved by R. Cockburn. Smith's Catalogue, No. 314, where it is valued at 300 guineas.

106—(148). A PEASANT HOLDING A GLASS. TENIERS THE ELDER. An old man turned to the right, laughing, and holding up a beer glass with both hands ; brown hat and jacket. Clear blue sky. Signed

DF

Copper. 3¼ in. × 2½ in.

Companion picture to No. 110.

107—(71). FIGURE OF A FEMALE PILGRIM. TENIERS THE YOUNGER. An old woman standing, turned to the right, a staff and rosary in both her hands ; she wears a slouched felt hat. A small portable triptych on her waistband. Blue sky with grey clouds. Signed

DF

Panel. 6¼ in. × 4¼ in.

Nos. 107 and 109 are companion pictures.

108—(54). INTERIOR OF AN ALE-HOUSE. BROUWER. In the foreground, to the left, a group of four men : one, sitting on a tub, is refilling his pipe. In front of him is a stool with a pitcher on it, a lighted candle set up, and a cloth. On the floor is a pewter pot. In the left corner a large earthen pitcher ; a young man in a red cap sits behind smoking ; two others singing. In the corner, another figure. On the right a man leans against a wooden post, with his right hand high against the beam ; a red pitcher hangs above ; on the right a door, a child going out. In the background, a fireplace ; two men sit over it ; another stands with his back to the fire ; another guest is hugging the landlady ; a portrait-drawing on the wall.

Panel. 1 ft. ½ in. × 1 ft. 4½ in.

The execution is very clear and brilliant ; a soft, transparent brown tone prevails generally. Compositions by Brouwer with so many figures are very seldom met with.

109—(69). FIGURE OF A PILGRIM. TENIERS THE YOUNGER. An old man, standing, turned to the left, the head to the right. He is saluting, hat in hand, a pilgrim's staff in his left hand; grey cape, with a cockleshell, the pilgrim's emblem; trees in the back. Evening sky. Signed

DTF

Panel. $6\frac{1}{4}$ in. \times $4\frac{1}{4}$ in.

110—(149). AN OLD WOMAN. TENIERS THE ELDER. She is seen in front, the head turned to the left; a stick in her right hand; left hand not visible; greenish dress; black felt hat. Clear blue sky. Signed

DTF

Copper. $3\frac{1}{4}$ in. \times $2\frac{1}{2}$ in.

Companion picture to No. 106. Both were formerly ascribed to Teniers the Younger.

111—(153). PORTRAIT OF JOHN PHILIP KEMBLE. BEECHEY. The face is seen nearly full. Grey hair, dark deep-set eyes, aquiline nose, and firm, refined mouth. He wears a dark velvet coat and shirt-ruffles; hands crossed on a book, which rests on a table on the left.

Canvas. 2 ft. 5 in. \times 2 ft.

This celebrated actor was the eldest son of Roger Kemble, the manager of a company of comedians at Prescott in Lancashire, at which place he was born in 1757. He was educated at Douai, and at an early age showed his powers of elocution. Believing that his father intended him for the priesthood, he returned clandestinely to England, and joining a travelling company, acted with great success at Liverpool, Edinburgh, York, &c. In 1793 he appeared at Drury Lane in the character of Hamlet. He was manager of Covent Garden Theatre from 1802 to 1817, when he retired from the stage, after a long and honourable career.

He died at Lausanne on February 26, 1823.

112—(116). A WINTER SCENE. TENIERS THE ELDER. Large houses to the left; before a door, preparations are being made to kill a pig; in the middle distance, houses and barns; a wood behind; twenty figures around, variously engaged. Dark sky. Signed

DTF

Canvas. 2 ft. $1\frac{1}{2}$ in. \times 3 ft. $\frac{2}{3}$ in.

Formerly ascribed to Teniers the Younger. Engraved by Laurent. Smith's Catalogue, No. 603.

113—(152). A MAN SMOKING. A. VAN OSTADE. Three-quarter-length figure, sitting at a table and turned to the left; black

coat, mantle, and hat. He is lighting his pipe at a chafing-dish, which stands on the table, near a beer-glass. Grey-greenish background. Signed

A Ostade

Panel. $6\frac{3}{8}$ in. \times $5\frac{1}{4}$ in.

Painted at about the same period as No. 45.

114—(12). LANDSCAPE. WYNANTS. A sandy hill to the right, and a road over it; to the left, near a pool, a cow, two sheep, and a shepherd; trees in the centre of the middle ground; to the left, an extensive landscape; in the background, blue sky; heavy clouds to the right. Signed

Jwyn

Panel. 6 in. \times $7\frac{1}{8}$ in.

This and No. 117 are companion pictures. They fairly represent the characteristic style of the master.

Smith's Catalogue, No. 166, where it is valued 60 guineas. Engraved by R. Cockburn.

115—(190). BOORS MAKING MERRY. A. VAN OSTADE. Three men sitting around a table in a room; a young one to the left singing and holding up his beer-glass; an old one playing on a fiddle: these two are seen in profile; a third, facing the spectator, is singing and smoking behind the table; a cat to the left. In the back a window and an open door. Whole-length figures. Signed and dated

A ostade 1647

Panel. $10\frac{1}{2}$ in. \times $8\frac{1}{2}$ in.

A most beautiful and well-preserved specimen of the master, of his best time. The influence of Rembrandt is perceptible in the golden tone of the prevailing chiaroscuro. Mentioned by Waagen.¹

Engraved by Suyderhoef.

116—(151). A BOY HOLDING AN EARTHEN BOTTLE CONTAINING A BIRD'S NEST. VAN SLINGELAND. Half-length figure of a boy, about ten years of age, standing near a balustrade, on which are his hat and a broken jug containing the bird's-nest. A bird sits on the boy's right hand: a wall and trees in the background.

Panel, arched top. $6\frac{1}{8}$ in. \times $4\frac{1}{8}$ in.

Broadly executed. An early and unusually attractive picture of the master; harmonious and bright in colour.

Smith's Catalogue, No. 7 (?)

¹ *Treasures of Art*, vol. ii. p. 343: 'This little picture is of astonishing depth, clearness, and warmth of colour.'

117—(11). LANDSCAPE. WYNANTS. To the right, a sand-bank ; on it two figures passing on a road ; a group of trees beyond ; in the centre of the middle ground, to the left, a large tree ; blue sky, with dark clouds.

Panel. 6 in. × 7 in.

Smith's Catalogue, No. 165 Engraved by R. Cockburn. See No. 114, of which this is the companion picture.

118—(157). A VIEW IN THE RHINE COUNTRY. DU BOIS. In the foreground low wooded hills slope down to a plain traversed by a river, which flows across the picture. Beyond the stream is a hilly bank, and on the left a castle with towers ; on the road to this castle are a horseman, a woman carrying pails, and a man driving two pack-donkeys followed by a dog. Grey sky with clouds.

Canvas. 2 ft. 6½ in. × 3 ft. 3 in.

This picture was labelled 'Unknown,' when left to the Gallery, and so remained till about 1874, when the signature, 'Hobbema,' was discovered. This signature, however, is no doubt not genuine, and the picture has now been attributed to Du Bois, as it shows all the characteristics of the style of his later period.

119—(290). (*Unknown; English School.*) LANDSCAPE. A well-watered country discharges a fall into a little lake, near the foreground. Mountains are in the distance. A rough bank, on the right, has on it cottages and a farmstead. A woman and a child who have carried a load, sit down to rest. Another figure advances towards them with a load on her head. A man reclines farther in the picture. Dark trees on the left.

Canvas. 1 ft. 2 in. × 1 ft. 6 in.

This picture, which was formerly ascribed to Zuccarelli, was No. 31 in Desenfans' Catalogue, where it is stated that it and a companion ('Winter Scene') were painted for Mr. Dalton, Keeper of the King's pictures.

120—(140). A VASE WITH FLOWERS. VAN HUYSUM. A group of flowers in a vase resting on a marble slab. Tulips, roses, French marigolds, poppies, auriculas, salvias, orange-blossom, forget-me-not, London pride, iris, larkspur, veronica, flax, and convolvulus minor ; a bird's nest with hedge-sparrow's eggs in it, and one cuckoo's egg ; insects on the leaves and dewdrops ; blue-grey background. Signed

Jan Van Huysum fecit

Panel. 2 ft. 6½ in. × 1 ft. 11¼ in.

Highly finished in a cool harmonious tone.

Smith's Catalogue, No. 107 (?) There valued at 300 guineas.

121—(161). (*Italian School.*) **A ROMAN EMPEROR REWARDING HIS SOLDIERS.** To the right, the Emperor on a raised seat presenting a gold-leaved wreath to soldiers standing before him, with standards and a banner. To the left, near the front, two prisoners, a woman and a man, seated on the ground, amidst a quantity of spoil; in the background, a circular temple, two philosophers with table of laws; blue sky, with a few clouds.

Canvas 2 ft. 11 $\frac{1}{8}$ in. \times 2 ft.

Painted in imitation of one of the antique reliefs on the triumphal arch of Constantine, at Rome, where the features of the Emperor are those of Trajan. The head of the Emperor represented in this picture has no resemblance to that of Vespasian, as has formerly been stated, nor, indeed, to any of the other Roman Emperors; the portrait is, therefore, no doubt, an arbitrary one.

Formerly ascribed to Sebastiano Ricci, a Venetian artist (1662–1734); also to Pietro Berrettini da Cortona.

122—(160). **A ROAD THROUGH A WOOD, WITH FIGURES.** BERGHEM. On the skirts of a beech-wood is seen a fallen tree; beyond, a path overflowed with rain-water. A woman in a red skirt, black bodice, and white headdress, comes down a pathway driving a cow; near her a man in conversation with her. Farther to the right three cows, driven by a man, who is followed by a dog. Three large trunks of ash-trees on the right, where two horsemen canter, splashing through the water. The way turns from this side of the picture towards the left, where it disappears behind the rough ground and boulders, which form a bank on which smaller oak-trees grow. Cloudy sky. Signed

Berghem

Canvas. 3 ft. 10 in. \times 2 ft. 10 $\frac{1}{2}$ in.

An early work, rich and lively in colouring, especially of the trees.

123—(162). **A SHEPHERD AND SHEPHERDESS.** JORDAENS. In the foreground a shepherdess: yellow silk dress, long fair hair, sitting in front; to the left near her, a shepherd trying to kiss her; an ivy wreath on his head, his boots trimmed with foxes'-heads; to the right, a white cloth on a jug near a pool. In the background a man driving three cows; a hut and trees. Cloudy sky, evening light.

Canvas. 3 ft. 7 $\frac{3}{4}$ in. \times 5 ft. 5 in.

An early work of J. Jordaens. The shepherd is most probably a portrait of the artist, and the shepherdess possibly a portrait of his wife.

Formerly ascribed to Rubens.

124—(163). A ROAD NEAR A RIVER. CUYP. In the centre two high trees, beneath which two shepherds reposing ; on the left, a youth on a donkey, and a shepherdess. Peasants fishing on the other bank of the river. To the right, high trees, a cottage, and mountains ; to the left, in the distance, a valley. Evening sky.

Canvas. 3 ft. 8 $\frac{1}{4}$ in. \times 5 ft. 6 in.

A masterpiece of the artist, conspicuous by its broad and skilful execution.

Desenfans' Catalogue, No. 142.

Mentioned by Waagen.¹

125—(204). ST. BARBARA FLEEING FROM HER FATHER. RUBENS. The Saint, in white garments and violet mantle, flees towards a tower to the left, a palm-branch in her left hand. Her father, in a red tunic and white turban, and with a drawn sword, pursues her. Evening sky with grey clouds.

Panel. 1 ft. $\frac{5}{8}$ in. \times 1 ft. 6 in.

A sketch for the decoration of a ceiling ; the figures foreshortened ; probably destined for the decoration of the Jesuits' church at Antwerp.

Desenfans' Catalogue, No. 84.

126—(179). (*School of Rembrandt.*) JACOB'S DREAM. To the left, Jacob sleeping on the ground near a tree ; a dark mountain in the distance ; above, two angels, one standing on clouds, the other descending towards Jacob.

Canvas. 2 ft. 1 $\frac{5}{8}$ in. \times 1 ft. 9 $\frac{1}{4}$ in.

The want of transparency in the colouring, and the flat modelling of the figures and trees clearly show that this picture was not painted by Rembrandt himself.

See Hazlitt's *Essays on Art*, p. 391.

127—(168). (*School of Rubens.*) SAMSON AND DELILAH. To the right, Delilah, sitting on the ground, in a white silk dress, her breast uncovered. Samson reposes in her lap—a skin round his hips. An old man in a black tunic approaches him with a pair of shears ; two women bend over the head of Delilah ; a group of soldiers waiting behind a column to the left. Blue sky. The four figures in the foreground are life-size.

Canvas. 4 ft. 11 in. \times 7 ft. 6 $\frac{1}{2}$ in.

In its composition and in colouring of great effect. Painted in imitation of Rubens, but differs from his style in the harmony of the colours. Engraved by Matham.²

128—(169). CATTLE AND FIGURES NEAR A RIVER, WITH MOUNTAINS. CUYP. In the foreground, two cows ; a shepherd conversing with a flute-player. On the right, in the middle distance, cattle and figures below steep rocks. The middle distance is

¹ *Treasures of Art*, vol. ii. p. 344: 'A rich, well-executed picture.'

² In Desenfans' Catalogue of 1786 this picture (No. 174) is priced at 1,000*l.* See William Young's *History of Dulwich College*, i. p. 486.

occupied by a river ; behind it, meadows and mountains ; somewhat clouded sky ; red evening tints to the left.

Signed

A cuyp

Canvas. 3 ft. $3\frac{1}{2}$ in. \times 4 ft. $8\frac{3}{4}$ in.

A first-rate picture, specially noticeable for the strength and clearness of light, the transparency of the still full-coloured shadows, the firmness of modelling, and the true perspective of the depth of the landscape in comparison with the endless height of the sky. For the representation of the mountains in the background, however, the Dutch painter did not follow nature.

Mentioned by Waagen.¹

129—(267). (*Italian School.*) ST. JEROME KNEELING IN PRAYER. The Saint kneels before a rocky bank, turned to the right. He wears a red mantle. An open book and a crucifix are before him on the rock, on which his arms rest. A rock and bushes in the background.

Copper. $7\frac{3}{4}$ in. \times $6\frac{1}{4}$ in.

Previously ascribed to Guido Reni.

130—(172). (*After Rubens.*) VIRGIN AND CHILD. The Madonna seated in front, clad in a red garment ; a blue mantle falls down from her right arm ; on her lap, to the right, the infant Christ seated on a white cushion, leaning on the Virgin's breast ; to the left, in the distance, a landscape ; the pedestal of a column to the right.

The figure of the Madonna is three-quarter length.

Panel. 1 ft. $\frac{3}{4}$ in. \times $9\frac{1}{2}$ in.

131—(182). PORTRAIT OF HELEN FOURMENT; RUBENS' SECOND WIFE. RUBENS. Full-length figure, about twenty-five years of age, turned to the right and sitting before a pool, which is on the right ; green satin dress and greyish-blue satin bodice ; a blue mantle lined with yellow is placed behind her on a tree ; to the right, a rocky bank ; to the left, in the foreground, a demijohn. Cloudy evening sky.

Panel. 2 ft. $4\frac{1}{2}$ in. \times 2 ft. $4\frac{1}{2}$ in.

Painted *à la prima*, in light colours, of extraordinarily glowing power. Helen Fourment, second wife of Rubens, was born in 1614. Rubens married her when she was only sixteen years of age. Formerly described

¹ *Treasures of Art*, vol. ii. p. 344: 'In composition, depth, glow, and clearness of colouring and general feeling of rural tranquillity on a warm summer's evening, this is one of the most beautiful works of the master.'

as representing Mary Magdalen. Smith's Catalogue, No. 857, where it is valued at sixty guineas.

132—(175). (*After Rubens.*) **LANDSCAPE WITH A SHEPHERD AND HIS FLOCK.** A view over an open swelling country; in the foreground, a green rising ground, covered with scattered trees; to the left, a bridge and a pathway; on it a shepherd playing a flute, followed by a flock of sheep and two cows; in the distance, blue mountains. Evening sky with bright clouds.

Canvas. 3 ft. 5½ in. × 5 ft. 1½ in.

Smith's Catalogue, No. 725 (?).

133—(176). **LANDSCAPE WITH CATTLE.** VAN BORSSOM. To the left, in the foreground, six cows and a calf are being driven through a pool of water by a man holding a stick; behind them a wood and a farm; to the right an extensive landscape, with the stump of a large tree and a dog, in the foreground. Sheep, a horseman and other figures in the background. Cloudy sky.

Canvas. 3 ft. 7½ in. × 5 ft. ¼ in.

Very careful in execution. Formerly ascribed to the School of Paul Potter.

134—(177). **ST. MICHAEL VANQUISHING DEVILS.** RICCI. The angel, in blue corselet and red mantle, holds the sword in his right hand; a glittering shield in his left; he tramples on, and drives downwards, the fallen angels, represented by six nude figures with bats' wings.

Canvas. 2 ft. 11 in. × 2 ft. 1 in.

Daring and clever in the design of the foreshortenings. Painted under the influence of Luca Giordano's similar representations, which are now at Vienna in the Belvedere Gallery, and in Lord Northbrook's Collection.

135—(59). **LANDSCAPE WITH CATTLE.** BOURGEOIS. A group of large trees on the left, also sheep and cows, across the middle distance a bank of foliage; in the foreground a road with sheep. A shepherd, with red drapery, sits on the right, his dog near him. In the distance fields and hills. Clear grey sky.

Canvas. 2 ft. 7 in. × 3 ft. 6½ in. Painted in imitation of A. Cuyp.

136—(273). **ITALIAN MOUNTAINOUS LANDSCAPE.** SWANEVELT. To the right, on rocks, an old church; high trees near the declivity of the rocks; to the left a flat river-landscape. Six figures in the foreground. Blue sky.

Canvas. 1 ft. 2½ in. × 1 ft. 9 in.

This and No. 219 are companion pictures.

137—(159). A POOL WITH FRIARS FISHING. S. ROSA. To the left a high tree; behind it the side of a hill, and before it a pool. A Capuchin friar sits near the edge; another is fishing. Cloudy sky.

Canvas. 2 ft. 5 in. × 1 ft. 5 in.

Very thinly painted, sketchlike execution. Mentioned by Waagen.¹ Engraved by R. Cockburn.

138—(28). THE FERRY BOAT. CASANOVA. To the right an old town wall; behind it a tower; in front two riders, and horses with loads on their backs. A man pushes off a boat, which is filled with goods and passengers: three persons are close to him on the shore. To the left, on the distant bank, a castle, a bridge, and a tower. Blue sky with light clouds.

Canvas. 1 ft. 2½ in. × 2 ft. 2 in.

The influence of Philip Wouwerman is here clearly discernible.

139—(121). A VASE WITH FLOWERS. VAN HUYSUM. A vase decorated with figures is placed on a grey slab, and contains a large overblown tulip, tuberose, double stocks, roses, auriculas, hollyhock, a bird's nest with robin's eggs. Signed

Jan, Van Huysum.

Canvas. 2 ft. 8 in. × 1 ft. 11½ in.

Uncommonly broad in execution, of a vaporous tone. Mentioned by Waagen.²

140—(358). PORTRAIT OF THOMAS LINLEY, Esq. GAINSBOROUGH. In a sand-coloured coat and grey powdered wig, brushed straight up; white cravat. He holds a sheet of music in his left hand, which is placed across the breast.

He was born in 1730, and was a manager of Drury Lane Theatre in conjunction with Sheridan, his son-in-law. Among his numerous and charming productions his ballads are pre-eminent; he also wrote the accompaniments to the airs in the 'Beggar's Opera.'

Canvas. 2 ft. 5½ in. × 2 ft. ½ in.

See page 89.

141—(79). THE INTERIOR OF A CATHEDRAL. NEEFFS and FRANCKEN. A view taken from the principal entrance into a three-aisled church with side-chapels, circular columns, and pointed arches. Altars near most of the columns. The pictures on them represent, to the right, an Ecce Homo, a Madonna, a Descent from the Cross, a

¹ *Treasures of Art*, vol. ii. p. 347.

² *Ibid.* p. 345.

Gethsemane (?), a Bishop, the Way to Calvary ; to the left, a Holy Family. In the foreground, a man giving alms to poor people ; to the left, a priest conversing with a lady, and a gentleman talking to a servant ; two monks and a woman kneeling. Altogether nineteen figures. Through a window on the left a view of houses and another church. Signed

PEETER NEEF/S

Panel. 1 ft. 9 in. × 2 ft. 8 $\frac{3}{4}$ in.

Very clear and transparent in tone, although somewhat monotonous in colour.

142—(185). THE CHAFF-CUTTER. TENIERS THE YOUNGER. In the centre a white horse turned to the left nibbles at a truss of straw ; a cock and hens are about the yard to the left ; behind the horse, the stable, a servant-girl entering its open door ; two peasants in the door of the courtyard in conversation. To the right, an old man cuts chaff in a box-machine. Blue sky with clouds. Signed

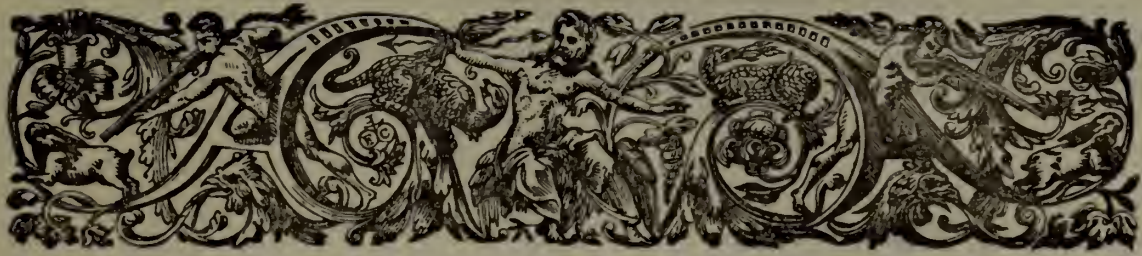
D TENIERS F

Canvas. 1 ft. 10 in. × 2 ft. 8 in.

Formerly in the Collections of Richard Walker (sold 1803, 110 guineas) and of the Right Hon. Charles James Fox.

Engraved by R. Cockburn.





ROOM III

143—(187). (*School of Rubens.*) **PORTRAIT OF A LADY.** Half-length figure, facing the spectator, fair hair, violet dress with slashed sleeves, strings of pearls round neck and waist, a fan in her right hand. Reddish-brown background.

Panel. 2 ft. 6½ in. × 2 ft. 1½ in.

Formerly called a portrait of Maria de' Medici, to whom, however, it bears no resemblance whatever. When Mr. Desenfans bought it, it was described as representing the wife of Rubens.

Desenfans' Catalogue, No. 88.

144—(243). **CATTLE NEAR THE MAAS (MERWEDE), WITH DORT IN THE DISTANCE.** CUIJP. On the right, a group of cows with a milkmaid; on the left, the Maas with ships; behind it, the church and houses of Dort. A threatening cloudy sky.

Signed

A cuijp

Panel. 2 ft. 5½ in. × 3 ft. 5¼ in.

The execution of the foreground is less carefully done than usual, but the representation of the storm-clouds which gather thickly over the landscape is masterly.

145—(66). **A BULL.** OMMEGANCK. The bull is seen in profile to the right; behind it, its keeper, lying on the ground; near him, a dog; in the distance, meadows, with cows and a woman; a church, windmills and cottages among trees; evening sky.

Panel. 1 ft. 2½ in. × 1 ft. 7¼ in.

Clear and cool in tone, the colouring dry.

146—(60). **A SOW AND LITTER.** TENIERS THE YOUNGER. In the centre a sow, turned to the left; before it, five young pigs;

a pigsty behind ; to the right, the swineherd with a whip ; two cottages with peasants in the background. Blue sky with grey clouds. Signed

D TENIERS F

Panel. $9\frac{1}{2}$ in. \times 1 ft. $\frac{7}{8}$ in.

Of all the pictures by Teniers, the younger, in this Gallery, the most brilliant and glowing in colour.

Engraved by R. Cockburn.

147—(191). THE JUDGMENT OF PARIS. VAN DER WERFF. To the left, Paris sitting, with the apple in his hand ; a red drapery in his lap ; opposite him, Venus standing, with outstretched arms. Cupid carries her blue mantle ; two doves before her ; Minerva, with the helmet, and Juno, with the tiara, behind her ; to the left, in the background, Mercury. A high rock in the background ; dark blue sky.

Panel. 2 ft. $\frac{3}{8}$ in. \times 1 ft. $5\frac{5}{8}$ in.

A picture of great finish, but the heads are wanting in expression, and the flesh is bloodless and ivory-like.

According to Descamps, 'La vie des Peintres,' it was painted in 1718 for the Regent Duke of Orleans ; it is a famous picture, and was also much admired by Sir Joshua Reynolds.

Engraved by Blot in the 'Galerie du Palais Royal,' with the following note : 'This agreeable composition, when examined in its minutest details, shows everywhere the great finish and the delicate execution so characteristic with this master's works.'¹

Desenfans' Catalogue, No. 169. Smith's Catalogue, No. 83.

148—(235). (*After Rubens.*) A SAINT BLESSING THE SICK. The Saint, in the dress of a priest, stands at an altar turned towards the people, who kneel in the foreground ; to the left a woman in convulsions, supported by two men. A group of priests to the left of the Saint ; three angels above ; the background is architectural.

Panel. 2 ft. 5 in. \times 1 ft. $6\frac{3}{4}$ in.

149—(371). SACRIFICE (of Iphigenia?). BOURGEOIS. A priest stands by a tripod in which a fire is burning. The intended victim, a young girl in a white dress, kneels on the right, her hands clasped before her, submissively ; a man, behind her, stoops to take up a metal vessel ; women at the back are weeping. An eagle, flying, has taken the knife from the hand of the priest. A heifer is on the left.

Canvas. 3 ft. $3\frac{1}{4}$ in. \times 1 ft. $11\frac{1}{2}$ in.

¹ '1 pied 5 pouces sur 1 pied de large. Cette agréable composition, examinée dans ses plus petits détails, offre partout le fini précieux et la touche délicate qui caractérisent les ouvrages de cet artiste.'

150—(51). (*After J. van Ruysdael.*) LANDSCAPE. In the foreground, to the left, the dead trunk of a tree near a pool; other trees behind; a man near the pool. Grey sky.

Panel. 1 ft. 7¼ in. × 1 ft. 3 in.

Painted by W. S. Woodburn.

151—(353). (*German School.*) PORTRAIT OF AN OLD MAN. A half-length figure, small life-size, full face, black cap with ear-pieces, fur-lined black gown, deep black collar and white ruff; close-clipped grey beard and moustache; a book in the right hand, his left placed across both. Dark brown background.

Panel. 1 ft. 9 in. × 1 ft. 3½ in.

Desenfans' Catalogue, No. 73.

Painted under the influence of Hans Holbein (born at Augsburg in 1497, died at London in 1543), to whom the picture was formerly attributed, though neither in drawing nor in colouring equal to that master's genuine works.

152—(194). (*After Velazquez.*) DON BALTASAR CARLOS, PRINCE OF ASTURIAS, ON HORSEBACK. The Prince, a boy of six or seven years of age, is riding a brown horse, which gallops towards the front; he is dressed in a velvet coat, pink scarf, leather boots, and black hat. A bâton in his right hand. Hilly landscape, grey-blue sky.

Canvas. 3 ft. 2 in. × 2 ft. 7¾ in.

Don Baltasar Carlos, Prince of Asturias, son of Philip IV. and of Elizabeth, daughter of King Henry IV. of France, did not live to ascend the throne. The original, a life-size portrait, is No. 1068 in the Museo del Prado at Madrid, where the landscape is richer in details. The picture in the Dulwich College Gallery is a reduced old copy. Mentioned by Waagen, 'Treasures of Art,' vol. ii. p. 30, and W. Burger, 'Velasquez,' p. 270, No. 107.

153—(237). (*Dutch School.*) A LADY PURCHASING GAME. The game-dealer sits to the left; he wears a leather jerkin and a blue-cloth undercoat, high leather boots; near him lies a hare. The lady wears a yellowish satin dress and a blue bodice; she looks down at the dealer; a maid follows in attendance; on the right, a dog looking up at her. The scene is laid in a courtyard.

Canvas. 1 ft. 6 in. × 1 ft. 2 in.

Formerly ascribed to Gonzales Coques, a Flemish painter, but the picture certainly belongs to the Dutch School.

154—(274). (*After An. Carracci.*) MAGDALENE IN CONTEMPLATION. Magdalene, in a blue mantle, sits on the ground, bare to the waist. In her lap, a skull and a book; her right arm

supports her uplifted head ; to the left and in the centre, rocks. In the distance, hilly landscape. Evening sky.

Canvas. $11\frac{3}{4}$ in. \times 1 ft. $3\frac{3}{8}$ in.

The original has been engraved by Fanni.

155—(196). VIEW OF TWO CHURCHES AND A TOWN WALL. VAN DER HEYDE. In the foreground, to the left, a large tree, beneath which a woman is seated ; behind her, a wall ; to the right, near a basin, a road, with figures walking about ; in the background, two churches of the Renaissance style. Blue sky with clouds. Signed

Heyde

Panel. $10\frac{3}{4}$ in. \times 1 ft. 1 in.

The charm of this picture lies chiefly in the unequalled accuracy of its execution, and in the harmonious tone which envelops the whole scene. The figures are painted by Adriaen van de Velde.

156—(210). LE BAL CHAMPETRE. WATTEAU. A large colonnade with caryatides ; under it a party of ladies and gentlemen assembled in two groups, one on each side ; in the middle ground, to the right, the musicians near a buffet ; to the left, in the foreground, a pair dancing ; a fountain and high trees in the background.¹

Canvas. 1 ft. $7\frac{3}{4}$ in. \times 2 ft. $\frac{1}{4}$ in.

In every respect one of Watteau's masterpieces. The picture contains seventy-three figures.

Sale of the Duke of Morny's Collection, 5,000 liv.

Sale of Montallé Collection, 1783 (No. 55).

Sale of Nov. 26, 1787 (No. 60), 4,000 liv.

Sale of the Cabinet Lebrun, 1791 (No. 197), 2,000 liv.

It is not known when and from whom Mr. Desenfans bought this picture. A copy of it, painted by Pater, scholar of Watteau, has lately been sold for 37,000 francs. Pater is said to have painted several copies of it ; one of them is now at Hertford House. Replicas of this picture, attributed to Watteau, are at Blenheim Palace, at Wroxton Abbey, and in the Collection of Count Rostochin at St. Petersburg. There exist several drawings of the master for this picture. A study for the dancing gentleman is in the Louvre ; seven others have been engraved in 'Figures, différents caractères de paysages et d'études par Antoine Watteau, tirées des plus beaux cabinets de Paris.' Nos. 355, 442, 446, 466, 475, 665.

The picture has been engraved by Scotin in the size of the original, then in the Collection of M. Glucq, Councillor of the French Parliament.²

Desenfans' Catalogue, No. 68. See Hazlitt's Essays, p. 393.

This picture, as well as No. 167, is exceedingly fine and rich in tone, very animated in composition, and elaborately executed.

¹ A good description of this picture will be found in the *Speaker* of Oct. 1, 1892.

² Edm. de Goncourt, *Catalogue raisonné de l'Œuvre d'Antoine Watteau*. Paris, 1875, No. 155.

157—(200). TRAVELLING PEASANTS IN A PLAIN ('Le Soir'). BERGHEM. In the foreground, a woman in a blue skirt, amber-coloured bodice, on a donkey; on the woman's right a dog. On her left hand a herdsman in leather jacket and slouch hat, who apparently shows her the way. A woman fording a stream on the left, a baby in a bundle at her back. Near her, cows and a goat. A herdsman in a blue cloak, resting on his stick. In the middle distance, a cottage, mountains in the background. Clear sky; clouds on the hill. Signed

Berchem, f

Panel. 1 ft. $1\frac{1}{4}$ in. \times 1 ft. $5\frac{3}{4}$ in.

Better known as 'Le Soir,' companion picture to No. 166, p. 43.¹

Engraved by Dequevauviller and by R. Cockburn.

Smith's Catalogue, No. 18.

158—(99). JOSEPH RECEIVING PHARAOH'S RING. G. D. TIEPOLO. To the left Pharaoh sitting, a turban on his head; Joseph to the right, clad in a yellowish dress and red mantle, bows low to receive the ring from him. In the left corner, a Moor, with his back to the spectator, a knight with a flag, and a boy, stand near Joseph. In the background, between two Corinthian columns, two trumpeters; a balcony above; blue sky; the figures are three-quarter length, life-size.

Canvas. 3 ft. $4\frac{1}{2}$ in. \times 5 ft. 10 in.

Formerly ascribed to Giovanni Battista Tiepolo; in execution more elaborate than the authentic works of this master, and therefore to be attributed to his son, Gian Domenico. Bright in colouring. An important work of this master.

159—(203). (*School of P. Veronese.*) PORTRAIT OF A YOUNG LADY. Three-quarter-length figure, small life-size, the head turned to the left; white satin dress draped with red; the left hand on a book, which is placed on a table. A column to the right; dark background.

Canvas. 3 ft. $\frac{1}{4}$ in. \times 2 ft. $5\frac{3}{4}$ in.

Painted by an unknown Venetian artist under the influence of P. Veronese, to whom it was formerly ascribed.

160—(56). HEAD: CLEOPATRA, QUEEN OF EGYPT, daughter of Ptolemy Auletes. B.C. 69-30.

Probably a copy after Guido Reni.

Cleopatra putting the venomous asp to her breast.

A half-length figure of life-size; the head is seen in full-face turned upwards. With the left hand the breast on that side is uncovered, while the asp is applied to it with the right.

Canvas. 2 ft. 5 in. \times 2 ft. $\frac{1}{2}$ in.

¹ See Smith's Catalogue, No. 18.

161—(302). (*School of Schedone.*) HOLY FAMILY. To the right the Madonna, taking into her arms the infant Christ ; to the left, the infant St. John sitting ; behind him St. Joseph bending forward. Trees in the background, a hut in the distance. Blue sky.

Panel. 1 ft. $8\frac{1}{4}$ in. \times 1 ft. $5\frac{5}{8}$ in.

A clever imitation of Schedone, but heavy in design ; the figure of St. Joseph is copied from the Pietà by Correggio in the Pinacoteca at Parma.

162—(311). (*School of Lodovico Carracci.*) A PIETÀ. In the foreground, the Madonna, seated. The body of the dead Christ lies on a white cloth, whilst his head rests on the lap of the Madonna, who stretches out her left hand, lamenting. To the right two infant angels, kneeling, one holding the nails, the other taking up Christ's hand. Behind them, the sepulchre. To the left, a view of Golgotha.

Canvas. 1 ft. $2\frac{1}{2}$ in. \times 1 ft. $6\frac{3}{4}$ in.

In Lord Northbrook's Collection is a similar picture painted by Lodovico Carracci, with slight variations, one angel boy holding the crown of thorns instead of the nails. Another representation of the same subject, much larger in size, and ascribed to Annibale Carracci, is in the Gallery Doria at Rome (III. Braccio, No. 18). Here the two angel boys are missing. This composition was certainly a favourite one of Lodovico Carracci and his school. The picture betrays the hand of a pupil. It was formerly attributed to Annibale Carracci. In Mr. Cockburn's Catalogue it was labelled 'Unknown.'

163—(206). A GIRL AT A WINDOW. REMBRANDT. Half-length figure of a girl, life-size, about eight years of age, turned to the left, leaning on the stone sill of a window ; full face, auburn hair, white shirt, a gold chain round the neck ; a dark cap with border ; a wall forms the background. Signed and dated

Rembrandt
f. 1645.

Canvas, elliptical top. 2 ft. $7\frac{1}{8}$ in. \times 2 ft. $\frac{1}{2}$ in.

Engraved by F. L. Geysler, Surugue, Say.
Smith's Catalogue, Nos. 532 and 171.

Collection Robit, 1801, 2,500 francs. Collection G. Hilbert, 1829,¹ 430l.

Mentioned by C. Vosmaer.²

Formerly called 'Portrait of Rembrandt's Servant-maid;' this title was given to it by mere caprice, and was not traditional, the picture having originally been simply described as 'A Girl at the Window.' This subject has very often been treated also by the scholars of Rembrandt.

Dow represented the girl with a candle in her hand; Victor, with her hand on the chain of the shutter; Bol, holding a pear, in his well-known etching; Koninck and Mayes in other and different attitudes.

The features of the girl in this picture are very similar to those of Rembrandt. It may therefore be considered as the portrait of one of his relations.

164—(223). APOLLO FLAYING MARSYAS. LAURI. Marsyas standing on the right, bound to a tree; opposite him, Apollo, with laurels in his hair, and a knife in his hand, is on the point of flaying him. To the left, four other satyrs, one on a tree; to the right are four young satyrs. Cloudy sky.

Canvas. 1 ft. 6 $\frac{3}{4}$ in. \times 1 ft. 2 $\frac{1}{2}$ in.

165—(170). (*School of Rubens.*) VENUS AND CUPID. Venus seated on the ground, partly covered with a red mantle, and holding one hand and one foot to a fire, near which Cupid crouches to the right. In the background, to the left, a wood, and a river to the right; blue sky with light clouds.

Panel. 1 ft. $\frac{3}{8}$ in. \times 1 ft. 6 in.

Differs both in conception and design from Rubens' style, but resembles it in colour.

166—(209). A ROMAN FOUNTAIN, WITH CATTLE AND FIGURES ('Le Midi'). BERGHEM. To the right, a Roman fountain. In the foreground a kid, and a goat, which is being milked by a woman dressed in a blue skirt and yellow bodice, who converses with another woman wearing a red skirt, green bodice, with white apron. A red and a white cow stand at the fountain, where also a woman is engaged in washing. To the right, in the middle ground, a woman on a donkey; a man in slouched hat by her side. A few other animals in the foreground. In the background; hills, with a farm in the distance. The sky is partly covered with clouds. Signed

Berchem

Panel. 1 ft. 2 $\frac{1}{4}$ in. \times 1 ft. 6 $\frac{7}{8}$ in.

A masterpiece, full of daylight and glowing with colour. It bears the

¹ This date must be a mistake, as the picture is in Cockburn's Dulwich Catalogue compiled before 1820.

² *Rembrandt, sa vie et ses œuvres* (La Haye, 1877), pp. 263, 538.

traditional name of 'Le Midi,'¹ and is companion picture to, but is more important than, No. 157.

Mentioned by Waagen.²

Engraved by Dequevauviller and by R. Cockburn.

Smith's Catalogue, No. 17.

167—(197). FÊTE CHAMPÊTRE. WATTEAU. To the right, a lady on horseback, attended by two men; to the left, a group of two gentlemen and three ladies sitting on the ground; wine-bottles and bread before them; two girls and two youths standing behind. A man engaged with dogs in the right corner; two horses behind him; high trees on either side; to the left, a view on a river with a village; blue sky.

Canvas. 1 ft. 7 $\frac{1}{2}$ in. \times 2 ft. 1 in. See No. 156, p. 40.

168—(241). LANDSCAPE WITH WINDMILLS. J. VAN RUISDAEL. In the foreground, to the right, a hut near a windmill; another windmill further back; the 'Groote Kerk' of Harlem in the distance; to the right the pathway crosses the fields; on it a mounted horseman and a boy; a woman at the door of the hut, conversing with another boy. In the foreground a pool; near it, a horse and a woman. Grey sky. Signed

R

Panel. 1 ft. \times 1 ft. $\frac{1}{8}$ in.

Probably painted before Ruisdael left Harlem (1659). Very simple in its motive, but of great poetical charm. The horse in the foreground has been repainted, probably by the artist himself. Engraved by R. Cockburn. Smith's Catalogue, No. 315, where it is valued at forty guineas.

169—(97). PORTRAIT OF CHARLES SMALL PYBUS. BEECHEY. Mr. Pybus was a barrister-at-law and Member of Parliament for Dover, and one of the Commissioners for the Office of Lord High Admiral from 1791 to 1795.

Canvas. 2 ft. 5 $\frac{1}{2}$ in. \times 2 ft.

170—(214). PORTRAIT OF PHILIP HERBERT, FIFTH EARL OF PEMBROKE. VAN DYCK. Half-length figure, life-size, turned to the left; long fair hair, thin moustache; the left hand placed on his hip, the right on the breast, which is covered by a maroon-coloured mantle, thrown over his shoulder. Dark background.

Canvas. 3 ft. 3 $\frac{5}{8}$ in. \times 2 ft. 8 $\frac{1}{4}$ in.

Van Dyck painted Philip, fifth Earl of Pembroke, with his family, in a picture in the Earl of Pembroke's Collection at Wilton House. It

¹ See Smith's Catalogue, No. 17.

² *Treasures of Art*, vol. ii. pp. 343, 344: 'Some country people with their cattle, among which a white cow is particularly striking, are assembled round an elegant fountain. The bright light of the sun at noonday is here expressed with extraordinary skill. The colouring is equally deep and clear, the execution of wonderful precision and elegance. The distance and sky of this gem are, unhappily, much injured.'

is the largest family picture he ever painted (11 ft. high and 19 ft. wide). In the centre are seated the Earl and Countess, dressed in black silk. On the right are their five sons, standing. Close to the Earl, Charles Lord Herbert, turned to the right, and seen in profile; on the left hand of the Countess is her daughter, Lady Anna Sophia, and her husband, Robert, Earl of Carnarvon, &c. There exists, certainly, a very great likeness between the features of Charles, Lord Herbert, as represented in the picture at Wilton House, which has been engraved by B. Baron,¹ and the above-described portrait in the Gallery. This has previously been described as representing Philip, fourth Earl of Pembroke, with whose authentic portrait it has very little in common.

'The so-called Earl of Pembroke, by Van Dyck—if one of the family at all—would be Philip Herbert, afterwards fifth Earl of Pembroke, who succeeded his father in 1649. He was painted as a youth by Van Dyck; engraved by Lombard among the "countesses."'²

This portrait is of an imposing character: the tones of the colours are delicate; the arrangement of the draperies is decorative. It was purchased from Mr. Bryan's Collection in 1798; formerly in the possession of Sir Joshua Reynolds. Smith's Catalogue, No. 521. See No. 201.

171—(215). THE CASCADELLA AND VILLA OF MÆCENAS, NEAR TIVOLI. WILSON. The foreground of this fine picture is formed of a plane of rock, covered in the immediate foreground with brambles. An artist, said to be Wilson himself, has pitched his easel on this place, and a woman, with a child in her arms, looks on at his work. The plateau is walled in by rocks and trees on the left edge. Beyond him is a chasm, with the river rushing down in cascade into it. The right of the foreground is formed of dark trees; and beyond it a swelling green hill, with a pathway and two figures on it. Two others are seen on the edge near the cleft. On the other side of the chasm two promontories are seen; on the nearer one are modern buildings; on the farther one the Roman ruins; beyond both is the flat sunlit Campagna. A warm sunny sky, tinting away to clear blue-grey.

Canvas. 2 ft. 4 $\frac{3}{4}$ in. × 3 ft. 2 in.

Wilson has repeated this picture more than once. See Hazlitt's *Essays*, p. 397.

Engraved by R. Cockburn and C. Turner.

172—(183). PORTRAIT OF SIR P. F. BOURGEOIS, KT., R.A. NORTHCOTE. Full face, looking at the spectator; red drapery behind; white necktie, red coat or dressing gown, with fur edge.

See *Biographical Notice*, p. 156.

Canvas. 2 ft. 6 in. × 2 ft. $\frac{1}{2}$ in.

¹ This engraving is inscribed, 'A. van Dyck eques pinxit. B. Baron sculp. 1740. Tabulam illam celeberrimam ab Antonio Vandyke equite depictam, ac in ædibus Witonianis adservatam, in qua Philippus Pembrokix comes, ejus nominis primus, aliique e gente illa illustrissima . . . ad vivum exhibentur.'

² Dr. Richter was indebted for this information to Mr. George Scharf, Director of the National Portrait Gallery.

173—(218). PORTRAIT OF A KNIGHT. VAN DYCK. Life-size, three-quarter-length figure, standing and turned slightly to the left; about thirty-five years of age, black short hair and beard, aquiline nose, blue eyes; damasked cuirass; the left hand resting on his sword, the right holding a marshal's staff; white stiff collar; behind him, to the right, on a table, a helmet and gloves. Dark background.

Canvas. 4 ft. $\frac{1}{2}$ in. \times 3 ft. $2\frac{1}{4}$ in.

Van Dyck has painted here only the head and the left hand. According to Smith, who attributed this picture to van Dyck, it represents the Archduke Albert.¹ Dr. Waagen looked on it as the work of Rubens.²

174—(219). (*School of Claude.*) VIEW OF THE CAMPO VACCINO (FORUM ROMANUM) AT ROME. To the right, in the foreground, three columns of the Temple of Vespasian, with its Latin inscription: '(Divo Vespasiano Augusto) SENATVS POPVLVSQ (ue Romanus, etc.) INCENDIO CONSUMP(tum).'³

Below, in the distance, the three columns of the ruined Temple of Castor and Pollux; and beyond them, the Church of Santa Maria Liberatrice; close to it, the Farnesini Gardens, on the Monte Palatino. On the left, in the foreground, the triumphal arch of Septimius Severus, with part of its dedicatory inscription, A.D. 202, with the text inexactly reproduced.⁴

Beyond the arch, the Tower of Nero, called also Torre delle Milizie; to the right of the archway, the columns of the Templum T. Antonini et Faustinae, into which is built the Church of S. Lorenzo in Miranda; above it an arch belonging to Constantine's basilica; further on, the small church of SS. Cosma e Damiano; and behind it, the rococo façade of the Church Santa Francesca Romana, with the church tower to the left and the cloister to the right, into which is built the triumphal arch of Titus standing in the centre of the picture. In the background, the upper parts of the Colosseum and the Albanian mountains. Numerous figures on the Forum.

Canvas. 2 ft. $6\frac{1}{4}$ in. \times 3 ft. $5\frac{1}{2}$ in.

Formerly ascribed to Claude le Lorrain.

The special interest of this picture is that it gives an exact aspect of the Forum Romanum during the seventeenth and preceding century.

¹ Smith's Catalogue, No. 682. ² *Treasures of Art*, by Waagen, vol. ii. p. 342.

³ 'To the Emperor Vespasian Augustus, dedicated by the Roman Senate and People . . . destroyed by fire.'

⁴ The following is the text of the inscription on the monument at Rome:

IMP . CAES . LVCIO . SEPTIMIO . M . FIL . SEVERO . PIO . PERTINACI .
 AVG . PATRI . PATRIAE . PAPHICO . ARABICO . ET .
 PARTHICO . ADIABENICO . PONTIFIC . MAXIMO . TRIBVNIC . POTEST .
 XI . IMP . XI . COS . III . PROCOS . ET .
 IMP . CAES . M . AVRELIO . L . FIL . ANTONINO . AVG . PIO .
 FELICI . TRIBVNIC . POTEST . VI . COS . PROCOS . P.P .
 OPTIMIS . FORTISSIMISQVE . PRINCIPIBVS
 OB . REM . PVBLICAM . RESTITVTAM . IMPERIVMQUE . POPVLI
 ROMANI . PROPAGATVM
 INSIGNIBVS . VIRTVTIBVS . EORVM . DOMI . FORISQVE . S . P . Q . R .

175—(231). CATTLE AND FIGURES NEAR A FOUNTAIN. ZUCCARELLI. A fountain to the right; a shepherd seated in front of it; he is conversing with a young woman carrying a water jar. In the centre is a man driving goats, sheep, and a cow. Behind, a woman on horseback, with a child on her lap. A village to the left, in the background.

Canvas. 3 ft. 2½ in. × 4 ft. ½ in.

Bright in colour, and very spirited in conception; the woman with the child on horseback recalls the Madonna of the Pesaro family by Titian.

176—(42). APOLLO AND DAPHNE IN A LANDSCAPE. LAIRESSE. In the foreground, Apollo, pursuing the maid on a road; her hands are already changing into laurel leaves. Behind, a village, at the foot of a bank; to the right, a river and low mountains. Evening sky.

Canvas. 1 ft. 2¾ in. × 1 ft. 5¾ in.

Companion picture to No. 179. They clearly show how much the artist was influenced by the idealism of Italian art.

177—(108). (*After A. van de Velde.*) SHEPHERDS AND CATTLE NEAR A BROOK. To the left, a woman sitting with her feet in the water and drinking from a cup; beside her a herdsman. To the right, three cows and two sheep under trees. Bushes and hills in the background. Evening sky.

Panel. 11¾ in. × 1 ft. 2 in.

Engraved by R. Cockburn.

178—(359). PORTRAIT OF WILLIAM LINLEY. LAWRENCE. The head is seen in a little more than profile view, looking towards the left; long brown hair over the forehead, which also falls in curls over the shoulders; white cravat. Delicate refined painting and colour.

Canvas. 2 ft. 5½ in. × 2 ft. ½ in.

William Linley was born in 1771, and died in 1835; he was the author of 'Dramatic Songs of Shakespeare,' a work of genius and merit.

'So true in the colouring, so careful in execution, that perhaps very few of Lawrence's more celebrated pictures might bear a comparison with it.'

179—(32). PAN AND SYRINX IN A LANDSCAPE. LAIRESSE. A river-valley with high trees to the left; to the right, an antique sarcophagus and a distant view of a hill with a farm. In the foreground, on the bank of the river, the god Pan seizing the nymph, whose right hand is transformed into a reed.

Canvas. 1 ft. ¾ in. × 1 ft. 5¾ in.

See note to No. 176.

180—(158). MUSICIANS. LE NAIN. A young woman seated before a table playing the guitar; near her, to the right, another woman; an old man stands playing the flute behind the table, on which are seen a jug, a cup, and a loaf of bread; a dog before it; three-quarter-length figures; dark background.

Canvas. 1 ft. × 1 ft. 3¼ in.

181—(145). FISHING ON THE ICE. CUYP. A crowd of people with a fishing-net stand on the ice; sledges and barrels on the left. Near the shore a windmill. Grey sky.

Panel. 1 ft. 3 in. × 1 ft. 8 in.

Winter scenes by A. Cuyp are very rare. We miss here the impression of cold air by which the objects ought to appear in sharp outlines. A similar picture, but larger, is in the Duke of Bedford's Collection.

182—(228). PEASANTS IN THE FIELDS. PHILIP WOUWERMAN. A white horse and cart in the foreground; a peasant, leaning on the horse, is in conversation with a woman, sitting on the ground with a child. In the centre of the middle ground, two peasants loading a waggon on a small hill; two boys fishing on the right; blue sky with grey clouds. Signed

P^s W

Panel. 1 ft. 4 in. × 1 ft. 2 in.

Bright in colouring; of great finish.

Smith's Catalogue, No. 311, where it is valued at 250 guineas.

Mentioned by Waagen.

Engraved by R. Cockburn.

183—(150). A BRIDGE IN AN ITALIAN LANDSCAPE. PYNACKER. To the right, in the foreground, trees and reeds; to the left, a clear piece of water, crossed by an arched bridge. Three shepherds, one riding on an ass, with cattle, sheep, and goats crossing the bridge. Bushes and mountains behind to the right. Clear evening sky.

Pynacker

Panel. 1 ft. 4½ in. × 1 ft. 8⅔ in.

A bright light of a soft effect envelops the scene. Engraved by R. Cockburn.

184—(314). (*Italian School.*) FIGURES ON THE BANK OF A RIVER. To the left a tower-like building; in front of it various groups of figures; to the right, a river, with two boats; a hill beyond; buildings in the background; grey sky.

Canvas. 3 ft. 5½ in. × 4 ft. 9¼ in.

The circular building in the background recalls the Church of S. Stefano Rotondo, at Rome. Formerly ascribed to Bril (Paulus Bril, of Antwerp, 1556-1626); the figures to An. Carracci.

185—(294). (*Spanish School.*) MEETING OF JACOB AND RACHEL. In the foreground Jacob and Rachel kneeling; Jacob is kissing Rachel; behind, to the left, a well; a flock of sheep in the centre; woody landscape and blue sky.

Canvas. 2 ft. 11½ in. × 4 ft. 10 in.

Formerly ascribed to Murillo.

Engraved by R. Cockburn.

186—(236). DIANA. G. B. TIEPOLO. The goddess wears a white garment, and holds in her right hand a quiver containing arrows; to the right, two stags; down below, a female figure with hounds; two winged boys near Diana.

Canvas. 1 ft. ½ in. × 1 ft. ½ in.

Companion sketch (to No. 189) for a ceiling decoration.

187—(341). (*After Murillo.*) THE IMMACULATE CONCEPTION. The Virgin, in white dress and blue mantle, which she clasps to her bosom, is floating among clouds; her head inclines to the right. Two infant angels at her feet, one behind her with a palm-branch; four others above; and seven on her right.

Canvas. 1 ft. 2½ in. × 11½ in.

This composition comes very near to the large original picture by Murillo at Lansdowne House.

188—(363). (*School of Le Brun.*) PORTRAIT OF MOLIÈRE. Turned to the right, the face seen in full; long black hair; thin moustache; the right hand on the mantle; shirt open at the throat; left hand not visible; life-size figure.

Canvas. 2 ft. 3¼ in. × 1 ft. 10⅞ in.

Molière, the great French dramatist (1622-1673), is here represented as about thirty-five years of age. The picture was formerly ascribed to Carlo Maratti, an Italian painter (1625-1713), but its execution clearly shows that it belongs to the French School. Maratti and Molière had no connection with one another. This picture corresponds entirely with the engraving by T. Pozzelwhite from the original picture, which is ascribed to Le Brun's school, in the collection of the French Musée Royal. See 'The Gallery of Portraits with Memoirs,' vol. i. London, 1833.

A similar portrait of Molière has been painted by Pierre Mignard, painter of historical subjects and of portraits (1610-1695).

Presented by George Bartley, a well-known actor, born 1784, died 1858.

189—(233). DIANA AND APOLLO. G. B. TIEPOLO. Diana seated on clouds; blue drapery; behind her another female figure.

Above, to the right, the god, holding his lyre on his knees ; a winged boy behind him. Blue sky.

Canvas. 1 ft. $\frac{1}{2}$ in. \times 1 ft. $\frac{1}{2}$ in.

See No. 186.

190—(234). (*School of van Dyck.*) THE INSPIRATION OF A SAINT. The Saint, a bishop, kneels at an altar. Another bishop and a youth behind him. Two infant angels are in the foreground, with a pastoral staff and a book. Two angels in the background, one holding a mitre. Three angels in the air. A ray of light descends on the Saint's breast. Columns in the background.

Panel. 1 ft. $5\frac{3}{4}$ in. \times 1 ft. 1 in.

191—(238). CERES AT THE OLD WOMAN'S COTTAGE. SCHALKEN. Ceres, dressed as a peasant-girl, stands before a cottage door, drinking out of a bowl, with a candle in her left hand ; opposite her the old woman, holding also a candle ; near her a nude boy pointing mockingly at Ceres ; to the right, in the foreground, different utensils ; a tree near the door ; the full moon shining over the hut. Dark sky.

Panel. 1 ft. $4\frac{1}{4}$ in. \times 1 ft. $2\frac{1}{2}$ in.

See Ovid, 'Metamorphoses.' Ceres, seeking through the world for her daughter Proserpine, arrived at the cottage door of an old woman, and begged refreshment. The son of the old woman, mocking at the wretched and woe-worn appearance of the goddess, was turned into a frog.

The same subject has been treated by Elshaimer, to whom previously this picture has been ascribed, but Elshaimer's composition is entirely different. In Desenfans' Catalogue, No. 128, it is attributed to G. Dow. It has certainly been painted in the school of this master, but, to judge from its *technique*, it must be considered as an early work of G. Schalken.

192—(239). CATTLE NEAR A RIVER. CUYP. In the centre, a group of cows lying on a bank, in deep shadow. Behind, a river, with houses and a tower on the opposite shore ; grey evening clouds ; close air. Signed

A. cuijp

Panel. 1 ft. 11 in. \times 2 ft. $4\frac{1}{2}$ in.

The deep tones and the impasto in the foreground are in striking contrast with the delicate vapour which envelops the background. A very fine work of the master.

Mentioned by J. A. Crowe¹ and Waagen.²

Engraved by R. Cockburn.

¹ *Handbook of Painting, German, Flemish, and Dutch Schools*, 'Cuijp,' part II. ch. iv. p. 461 : 'As an especially fine example of his favourite contrasts between dark-coloured cattle and a warmly-lighted river, I may mention No. 239 in the Dulwich Gallery.'

² Waagen, *Treasures*, vol. ii. p. 344 : 'The contrast between the dark-coloured animals and the clear water is very striking, the impasto admirable.'

193—(65). A HALT OF SPORTSMEN. PHILIP WOUWERMAN. Five men on a road, near a brook : one on horseback ; another loading his gun ; two occupied with dogs ; to the right, a boat on a river, some houses beyond ; grey sky. Signed

PLW

Panel. $11\frac{1}{8}$ in. \times 1 ft. 2 in

An early work of the master.

194—(242). PORTRAIT OF LADY VENETIA DIGBY ON HER DEATH-BED. VAN DYCK. Only the head and the right arm, against which she leans her cheek, are visible : she is seen full face, turned a little to the left. A faded rose on the sheet ; dark blue counterpane and curtains. The figure is life-size.

Canvas. 2 ft. 5 in. \times 2 ft. $7\frac{1}{2}$ in.

Lady Anastasia Venetia Digby was the daughter of Sir Edward Stanley and Lady Lucy Percy, and wife of Sir Kenelm Digby. She was found dead on her couch one morning ; her husband sent for his friend van Dyck, who made a portrait of her, in the attitude in which she was found. She died in 1635. Her husband, who loved her to madness, and who piqued himself on being an adept in medical and occult science, was supposed at the time to have hastened her death by certain potions he had administered to her for the purpose of heightening her charms.

A similar picture is in Earl Spencer's Collection at Althorp.

195—(188). THE RESURRECTION OF CHRIST. RICCI. In the centre, the tomb, the stone cover of which is lifted up by angels ; above it, Christ in the air, holding the banner of victory, and surrounded by angels on light clouds ; soldiers lying on the ground, others taking flight. In the distance, to the right, are rocks.

Canvas. 2 ft. $8\frac{1}{4}$ in. \times 3 ft. 10 in.

A very dramatic composition, the figures somewhat theatrical in their motions.

196—(17). PEASANTS FORDING A STREAM IN A WOOD. BERGHEM. In the foreground, the bank of a small stream, up which a woman on a donkey is riding. A man on her left. Goats precede, and cows follow her. Below, a man is seen fording the stream, with his sheep. On the farther bank, which is clothed with oaks and alders, are a man, a cow, and a sheep. On the right, the stream, and on the other side, trees. Stormy clouds show the end of a wet day settling into a fine evening. Signed

Berchem

Panel. 1 ft. 5 in. \times 1 ft. $9\frac{1}{4}$ in.

Very clever in the distribution of strong light and broad shadows. Engraved by R. Cockburn.

197—(186). A CALM. W. VAN DE VELDE THE YOUNGER. In the immediate front a sandy shore, from which a boat is being pushed off, a group of sailing boats on the right; numerous ships in the middle and far-off distance; blue sky with evening clouds. Signed and dated

WV V 1663

Canvas, strained on panel. 1 ft. 1 in. × 1 ft. 2½ in

An early work of the master, important by reason of its authentic date. Smith's Catalogue, No. 39. Engraved by R. Cockburn.





ROOM IV

198—(323). (*After Titian.*) **PORTRAIT OF ELEONORA, DUCHESS OF URBINO.** Half-length figure, life-size, standing full face, the hair twisted and adorned with strings of pearls; black satin pelisse, drawn together with both hands, and leaving the right breast uncovered. A bracelet on the right arm. Dark background.

Canvas. 2 ft. 11 in. × 2 ft. 1 in.

An exact copy after the original by Titian in the Belvedere Gallery at Vienna, I. 2, No. 35. Eleonora, Duchess of Urbino, a descendant of the Gonzaga family, was born in 1474, and married the Duke Francesco in 1490. The original at Vienna is erroneously described as representing the mistress of Titian; but the features of this portrait, which closely resemble Titian's so-called Venus of Urbino (Uffizi Gallery at Florence, No. 1117), and the so-called Bella di Tiziano (Pitti Gallery, No. 18), also perfectly agree with the authentic portraits of this Duchess. It is therefore beyond doubt that the picture before us, in the Dulwich College Gallery, represents the said Duchess of Urbino when about forty years of age.¹

Formerly described as being a portrait of a girl, painted after Rubens.

199—(248). **A SPANISH FLOWER-GIRL.** MURILLO. A dark girl, seated on a stone bench, dressed in a yellowish bodice and sleeves, with a yellow-brown petticoat, white under-sleeves and dress; over her left shoulder is a brown embroidered scarf, in the end of which she holds four roses. A white scarf, with a rose stuck in it, is wound round her head. To the right, a pilaster; to the left, a landscape, with bushes; cloudy sky.

Canvas. 3 ft. 10 $\frac{3}{4}$ in. × 3 ft. 1 $\frac{3}{4}$ in. The canvas has been enlarged; the original size is 3 ft. 5 $\frac{1}{2}$ in. × 2 ft. 9 $\frac{1}{2}$ in.

A masterpiece in invention, in characteristic harmony of fine colours.

Engraved by Robinson, R. Cockburn, and others. Mentioned by Waagen, Mrs. Jameson, W. Stirling, and Charles Blanc.²

¹ Tausing, *Tizian und die Herzogin von Urbino*. Leipzig, 1878.

² *Treasures of Art in England*, vol. ii. p. 346: 'A girl with great simplicity of expression, holding some roses in her handkerchief. A choice example of the very peculiar contrasts and harmony of colours which give many of Murillo's pictures such a magical effect.' Charles Blanc, *L'Histoire des Peintres*, Paris, 1869. 'Ecole

The following statements¹ reveal the history of the picture as far as it can be traced back :—

Countess de Verrue sale, 1737.

Comte de Lassay sale, 1775.

Blondel de Lagny sale, 1776 ; sold for 12,000 liv. to Basan.

(?) Randon de Boisset sale : 'A boy, and a girl holding her veil, half length. These two good pictures are on canvas, and each is 19 in. × 14 in. 6 lin. ; from the cabinet of the Countess de Verrue,' 2,599 liv. 155.

Calonne sale, March 23, 1745, No. 97. 'Life-size girl with flowers, formerly in the cabinet of Mr. Boisset,' sold 900 liv. (672*l.*)

Buchanan² says that the picture formerly in R. de Boisset's collection was sold at the Calonne sale for 640 guineas to Desenfans, and bequeathed by his heir, Sir F. Bourgeois, to Dulwich College.

200—(213). (*School of van Dyck.*) **PORTRAIT OF A LADY.** About forty years of age, sitting in an arm-chair, fair hair, black felt hat, and black damask dress, deep white falling collar, with lace edging, white gloves. Faded green drapery as background.

Canvas. 2 ft. 11 in. × 2 ft. 3 in.

201—(250). **PORTRAIT OF LADY PENELOPE NAUNTON.** VAN DYCK. Three-quarter-length figure, life-size, standing facing the spectator ; her left hand raised to the waist, and holding a brownish scarf ; low red dress, pearl necklace and earrings ; amber-coloured background and green curtain on the right.

Canvas. 3 ft. 9½ in. × 2 ft. 11½ in.

Mr. G. Scharf takes this portrait to be Penelope Naunton, first wife of Philip, fifth Earl of Pembroke, No. 170, p. 44 ; she was a widow when he married her.

In the execution of this picture van Dyck was apparently assisted by one of his pupils.

202—(252). **THE MASSACRE OF THE INNOCENTS.** LE BRUN. Soldiers, one on horseback, massacring children, whose mothers are wailing. In the centre, Herod in his car, with four horses, riding down children and their mothers. A bridge with fighting men across the middle distance ; beyond, the mausoleum of the Emperor Augustus at Rome (now the Teatro Correa), represented in its original state ; to the left, the pyramid of Cestius (near the Porta Ostiensis).

Canvas. 4 ft. 3 in. × 6 ft. 1 in.

espagnole, Murillo,' p. 16. 'Dulwich College : Cette collection si remarquable et si variée contient deux tableaux de Murillo d'un très-bon choix ; citons la jeune fille aux fleurs, l'enfant Jésus avec un mouton, le Bon Berger, Jacob et Rahel. Mrs. Jameson, *Public Galleries*, p. 483.

¹ For the communication of these facts Dr. Richter was indebted to Mr. Charles B. Curtis, of New York.

² W. Buchanan, *Memoirs of Painting*, London, 1824, vol. i. p. 255 : No. 99, 'The Gipsy Girl with Flowers.'

Painted in 1657 and in the following years at Paris.¹ Formerly in the Orleans Collection, from which M. Desenfans bought it for 150*l.*²

Engraved by Le Noir.

203—(260). (*After N. Poussin.*) A ROMAN ROAD. High trees in the foreground ; the road occupies the centre of the picture ; in the middle distance, to the right, a pool ; behind it a few buildings, with a high tower ; a village and mountains in the centre of the distance ; blue evening sky, with grey clouds. A man and a woman reposing in the foreground to the right ; others on the road.

Canvas. 2 ft. 6 $\frac{3}{4}$ in. \times 3 ft. 3 in.

Smith's Catalogue, No. 310. A picture by N. Poussin, representing this subject, was painted in 1650 for M. Passart, Secretary of State.

Engraved by Cockburn. Mentioned by Waagen.³

204—(280). DEATH OF LUCRETIA. GUIDO RENI. Half-length figure, life-size, facing the spectator ; with her right hand she pierces her uncovered breast with a dagger, whilst her head is turned aside, with a painful expression. White under-garment, red-brown mantle, brown ribbon in the hair. Dark green curtain in the background.

Canvas. 3 ft. 2 $\frac{1}{2}$ in. \times 2 ft. 4 $\frac{1}{2}$ in.

Painted under the influence of Caravaggio.

205—(244). JACOB WITH LABAN AND HIS DAUGHTERS, IN A LANDSCAPE. CLAUDE LORRAIN. In the centre of the foreground a group of high trees ; Jacob in conversation with Laban, who stands between Rachel and Leah ; to the left, sheep and goats ; a bridge, with a caravan, and a fortified place. To the right a view over a flat landscape, with rivers and hills, and the sea.

Canvas. 2 ft. 4 in. \times 3 ft. $\frac{3}{4}$ in.

No. 188 in Smith's Catalogue, which states that it was painted for Sig. Francesco Mayer in 1676. Remarkable for the warm and transparent atmosphere.

See Ruskin's 'Modern Painters,' vol. i. p. 205, ed. 1873.

Engraved by R. Cockburn.

206—(330). (*School of Murillo.*) INFANT CHRIST SLEEPING. The Child about two years of age, nude, lies on white pillows.

¹ In the *Galerie du Palais Royal* is an engraving of the picture by D. P. Bertaux and J. Aliamet, engraver to the king. The picture is there described in the following terms : 'The "Massacre of the Innocents" is a picture of perfect beauty. The composition and the arrangement are sublime, the expression grand, noble, and just. The elegance and purity of the drawing, the execution and the taste of the draperies, leave nothing to be desired. The picture was commenced in 1657 for a Canon who was an amateur of pictures. It was finished some years afterwards for Mr. Metz, Garde du Trésor Royal.'

² See Passavant, *Tour of a German Artist in England*, London, 1836, vol. ii. p. 190.

³ *Treasures of Art*, vol. ii. p. 348 : 'A landscape very pleasing for its beautiful lines and the deep feeling for nature here shown.'

The right hand bent away from the body ; the left rests on the hip ; the left leg lying across its fellow. A red curtain, looped up on each side.

Canvas. 1 ft. 10½ in. × 2 ft. 8½ in.

207—(268). (*Venetian School.*) **ST. CATHERINE.** The Saint, a whole length figure, is seated in front ; fair hair, with a crown on it ; brown dress, with white mantle on her knees. She leans on a wheel, and holds a palm-branch in her right hand.

Canvas. 4 ft. 2½ in. × 3 ft. ½ in.

A pasticcio, painted in imitation of Palma Giovane and Titian. Formerly ascribed to Paolo Veronese.

Desenfans' Catalogue, No. 39.

208—(36). **A MOUNTAIN PATH.** **J. & A. BOTH.** In the centre of the foreground a brook ; high trees to the right. A sandy mound is crowned by a huge Tor. Behind this, a line of hills ; a road on the left leads into a plain. On it peasants travelling, two on donkeys, one driving a cow. In the centre, two men, who lead and drive a white horse across the stream. Clear sky, with clouds over the hills. Signed

Both

Canvas. 2 ft. 4 in. × 3 ft. 7 in.

This picture is of extraordinary power in its colouring ; Jan Both appears here rather as a Dutch painter than as a follower of Claude Lorrain. Probably an early work.

Mentioned by Waagen.¹

209—(263). (*After Titian.*) **VENUS AND ADONIS.** Venus undraped, with her back turned towards the spectator, seated on a bank, embracing Adonis, who stands in the centre and turns away from her ; to the right three hounds ; to the left, in the background, Cupid sleeping. Cloudy sky.

Canvas. 5 ft. 9½ in. × 6 ft. 2 in.

A late copy after the original, now in the Museum del Prado at Madrid. In a letter written during the autumn of 1554, Titian sent congratulations to the new King Consort of England, Philip II. of Spain, when forwarding the Adonis, writing, 'that if in the Danaë picture the forms were to be seen front-wise, here was occasion to look at them from a contrary direction, a pleasant variety for the ornament of a camerino.'²

¹ *Treasures of Art*, vol. ii. p. 344 : 'A rich, carefully-executed picture, of great clearness in the evening light.'

² Crowe and Cavalcaselle, *Titian*, vol. ii. p. 237. Another copy is in the National Gallery, No. 34.

210—(278). THE EDGE OF A WOOD. J. VAN RUISDAEL. In the foreground, old oak-trees ; to the right, a wood of beeches ; two roads lead towards the middle ground. In the background, low trees and bushes ; beyond these a meadow ; behind it a castle and a church ; in the meadow a shepherd with sheep ; on the road, in the foreground, a horseman and a sportsman on foot, followed by three hounds ; other figures behind. Cloudy sky. Signed



Canvas. 3 ft. 10 in. × 5 ft. $\frac{1}{4}$ in.

Previously attributed to Wynants, but formerly rightly ascribed to J. van Ruisdael, whose signature it bears ; it is, however, not to be denied that the influence of Wynants prevails in some parts, especially in the foreground. The figures are by Adrian van de Velde ; the picture, therefore, must have been painted before the year 1672, the date of that painter's death.

211—(129). (*School of Murillo.*) INFANT ST. JOHN WITH A LAMB. St. John sits on the ground to the right, clad in a sheep-skin and red mantle ; a cross in his right hand ; the lamb to the left ; behind are a rock and a landscape.

Canvas. 1 ft. 11 $\frac{1}{2}$ in. × 2 ft. 8 in.

Painted in imitation of Murillo.

212—(259). (*After Guido Reni.*) EUROPA RIDING ON THE BULL. Three-quarter-length figure, life-size, seen full face ; white low dress, yellowish mantle ; Europa puts her right arm round the neck of the bull, whose head and neck are wreathed with flowers ; below, the sea ; blue sky.

Canvas. 3 ft. 8 $\frac{1}{2}$ in. × 2 ft. 10 in.

The subject is taken from Ovid's 'Metamorphoses.'

Engraved by Bartolozzi.

Desenfans' Catalogue, No. 5.

According to Malvasia, 'Felsina Pittrice,' iv. p. 41, the original was sent to Venice.

Numerous galleries possess copies of it. The specimen in the Dulwich College Gallery corresponds entirely with that in the Hermitage Gallery at St. Petersburg.¹

213—(269). THE DESTRUCTION OF THE CHILDREN OF NIOBE. G. POUSSIN. In the foreground, Niobe and her children, several of whom are pierced by arrows ; to the left, high trees ; in the centre, a river ; behind it, to the right, rocks with a waterfall ; a

¹ Engraved by Podolonsky in *La Galerie de l'Hermitage*. vol. ii. pl. 75, p. 83.

village to the left ; in the middle distance Apollo and Diana are seen in the air, discharging their arrows ; evening sky, with a few clouds.

Canvas. 3 ft. × 4 ft. 4¼ in.

Very clever, especially in the design of the figures ; those, however, of Apollo and Diana may be attributed to Nicholas Poussin.

214—(272). ISAAC BLESSING JACOB. VICTORS. To the right, Isaac is sitting in a bed, on which is a reddish-brown coverlid ; he is seen full face. Jacob, in a rich violet dress, kneels before him ; he has on his back a quiver with arrows ; near him a table with meat on it. Opposite him, on the left side of Isaac, is Rebecca standing. To the left, in the background, a woman is looking in through an open door. The figures are life-size.

Canvas. 2 ft. 3 in. × 6 ft. 6½ in.

Formerly ascribed to Rembrandt. This picture is much damaged by re-painting, but in those parts where the original colour is still to be traced, for instance in the quiver on the back of Jacob, it clearly betrays the style of J. Victors. Rembrandt treated the same subject in one of his finest pictures, dated 1656, which is now in the Gallery at Cassel ; this picture was imitated not only by Victors, but also by other scholars of Rembrandt—Lievens, Bol, Backer, Flinck, Eckhout, S. Koninck, and de Gelder.

Smith's Catalogue, Nos. 10 and 11.

215—(275). A CLASSICAL SEAPORT AT SUNSET. CLAUDE LORRAIN. A slightly agitated sea ; on the right, a rocky bank with high trees, a tower and a temple. In the middle distance, a seaport and a mountain. To the left, in the foreground, a large ship and two boats ; two men standing on the shore.

Masterly in its broad execution.

Canvas. 2 ft. 4¼ in. × 3 ft. 2 in.

Engraved by R. Cockburn.

216—(271). SOLDIERS GAMBLING. ROSA. In the foreground a group of four figures : one to the right, in a yellowish coat, helmet and cuirass, stands leaning on a long stick. Opposite him two others throwing dice ; a third, in armour, stands behind, leaning over them. Dark sky. Signed

Rosa

Canvas. 2 ft. 5 in. × 1 ft. 11½ in.

Study for the large picture in the Hermitage Gallery at St. Petersburg.¹

Desenfans' Catalogue, No. 12.

See Ruskin's 'Modern Painters,' vol. i. p. 290, ed. 1873.

Engraved by R. Cockburn. Mentioned by Waagen.²

¹ Engraved by Sanders in *Description de la Galerie de l'Hermitage*, par Camille de Genève et Labensky (Petersburg, 1805), vol. i. pl. 24, p. 68.

² *Treasures of Art*, vol. ii. p. 347: 'Very spirited, and in a deep glowing tone.'

217—(276). (*School of G. Poussin.*) A VILLAGE NEAR A LAKE. To the right, a lake ; behind it a village, with a castle ; steep mountains in the background ; to the left, in the foreground, three figures reposing ; another to the right on the shore of the lake ; clear evening sky, with a few clouds.

Canvas. 1 ft. 6½ in. × 2 ft. ¾ in.

Considered by Dr. Waagen to be a genuine work.¹

218—(207). (*After Rubens.*) AN EVENING LANDSCAPE. To the right, trees and a village, before which, in the foreground, a shepherd playing the flute, and sheep ; in the middle distance, a brook ; in the background, hills. Evening sky, with dark clouds.

Panel. 1 ft. 6 in. × 1 ft. 4½ in.

219—(256). ITALIAN MOUNTAINOUS LANDSCAPE. SWANEVELT. In the foreground, to the left, a river, crossed by an arched bridge ; a rocky bank beyond ; on the top of it a house with a tower, amongst trees. To the right, high trees and mountains in the distance. People travelling on the road and over the bridge. Clear blue evening sky. Signed and dated

SWANEVELT
F.A. PARIS
1675

Canvas. 1 ft. 2½ in. × 1 ft. 9 in.

This and No. 136 are companion pictures.

The date inscribed on this picture would be of some importance for the history of this artist's life if it could clearly be deciphered.

220—(270). THE EMBARKATION OF ST. PAULA FROM THE PORT OF OSTIA. CLAUDE LORRAIN. In the foreground, magnificent palaces surrounded by canals, with a view of the sea ; ships and boats ashore. St. Paula, and her daughter Eustochium, taking leave of friends and embarking in a boat ; evening sun in the distance. Inscribed on two stones :

PORTO DE
OSTIA CL
AVDIO IMP

INBARCO
DISANTA
PAVLA

Canvas. 1 ft. 7½ in. × 1 ft. 3½ in.

'Porto de Ostia, Claudio Imp(erator).' 'Inbarco di Santa Paula' ('Harbour of Ostia, under the Emperor Claudius.' 'Embarkation of St. Paula'). Under the Roman Emperor Claudius, A.D. 41-54, a new harbour, called Portus Augusti, was constructed at Ostia, near Rome.²

St. Paula, a Roman lady, was born in 347. At the inducement of her friend St. Jerome, she left Rome to live in close retirement at Bethlehem, where she died in 404.

¹ *Treasures of Art*, vol. ii. p. 347.

² See J. P. Richter, 'Ostia,' in von Lützow's *Zeitschrift für Bild. Kunst*, vol. xiv. pp. 84, 89.

See 'Liber Veritatis,' No. 49 ; and Smith's Catalogue, same number. Sold to M. Desenfans in 1802 for 200 guineas.

A similar picture is in the possession of the Duke of Wellington, and another in that of Sir Francis Cook.

Desenfans' Catalogue, No. 60, where it is stated that it was formerly the property of Prince Rupert.

Engraved by R. Cockburn.

221—(282). (*School of Rembrandt.*) **PORTRAIT OF A YOUNG MAN.** Turned to the left, full face, long fair hair, short moustache, about twenty-five years of age ; black cap, white undergarment, reddish-brown coat lined with fur ; hands not visible ; dark background.

Canvas. 2 ft. 5¼ in. × 2 ft.

The picture not well preserved. Painted by a pupil or imitator of Rembrandt.

222—(283). **TWO SPANISH PEASANT BOYS AND A NEGRO BOY.** MURILLO. To the right, a boy sitting on the ground and holding a cake ; opposite him, a negro boy, carrying a jug on his left shoulder, asking in vain for some of the cake ; to the left, a younger boy, laughing, and pinching the negro's leg ; a jug and a basket in front ; mountains in the distance ; cloudy sky.

Canvas. 5 ft. 2¾ in. × 3 ft. 5 in.

See No. 224 below.

223—(285). **THE PROPHET SAMUEL.** REYNOLDS. A boy with curly chestnut hair and bare shoulders, stands in profile facing towards the left. His right hand is advanced, his left is engaged in holding together his white drapery ; over both arms a dark brown mantle is passed.

Canvas. 2 ft. 5¼ in. × 2 ft.

224—(286). **TWO SPANISH PEASANT BOYS.** MURILLO. A poorly-dressed boy sits on the ground, two bats and two balls before him, a pointer in his right hand. He looks laughingly at a boy, standing to the left, with a jug in his right hand, and bread in his left hand, at which he is munching ; a dog at his feet. In the back, to the right, a building ; to the left, cloudy sky. The background probably not finished.

Canvas. 5 ft. 3¼ in. × 3 ft. 5¼ in.

This and No. 222 are companion pictures ; in some parts the colours possess less transparency than is usual with the master ; very spirited in conception. Mentioned by Waagen, Mrs. Jameson, and Hazlitt. Similar representations by Murillo are in the Munich Gallery. No. 348 : Two beggar-boys eating grapes and melons. And No. 357 : Two beggar-boys playing at dice. An early record of one of the two groups of beggar-boys in the Dulwich Gallery is probably the following reference in Evelyn's 'Journal' on the sale of Lord Melford's effects at White-

hall, April 21, 1693: 'Lord Godolphin bought the picture of the boys, by Morillio, the Spaniard, for eighty guineas. Deare enough.'

In Desenfans' Catalogue, 1786, these two pictures, numbered 177 and 178, are valued at 126*l*.

Engraved in mezzotint by Say.

225—(249). (*After N. Poussin.*) **HOLY FAMILY.** To the right, the Madonna, seated, with the infant Christ in her lap; to the left kneels St. Elizabeth, holding the infant St. John on her knees; St. Joseph, in prayer, standing behind the group. Rocky landscape, with buildings, in the background; blue sky, with grey clouds.

Canvas. 2 ft. 1½ in. × 1 ft. 6¾ in.

226—(318). **ST. MARTINA TRIUMPHING OVER THE IDOLS.** **PIETRO DA CORTONA.** The Saint, seen in full face, kneels on the steps outside a temple; her face is uplifted to heaven, her hands crossed; an outline nimbus surrounds her head; golden-coloured dress, white skirt and sleeves, blue cloak. On the left, a tripod lies on the ground, with fire in it; behind, a man falling down. To the right, the Emperor Alexander Severus, with wild looks, his head covered with a mantle, and surmounted with a laurel wreath. Four other persons around him. In the distance, to the right, a temple under a tree, and an obelisk, with blue sky above. Five angelic heads on clouds looking down on the Saint.

Canvas. 3 ft. 9 in. × 2 ft. 9¾ in.

The Emperor Alexander Severus, according to the legend, wished to force Martina, a Christian virgin, of high birth, to sacrifice to the gods; but when she entered the temple of Apollo, and had made the sign of the cross, the statue of the god was overthrown, as also a part of the edifice, the ruins of which crushed the priests and the people.

Pietro da Cortona repeated this picture several times: examples of it are to be met with in the Louvre (No. 65), in the Gallery of Florence, and at the Sciarra Palace at Rome.

227—(291). **THE ADORATION OF THE MAGI.** **N. POUSSIN.** To the left the Madonna, seated, with the infant Christ in her lap, and St. Joseph; in front of them, the three kings and others in adoration; behind them an antique building in ruins, with a wooden hut built into it. In the background, to the right, the attendants of the kings with horses and camels; blue sky with grey clouds. A composition of nineteen figures.

Canvas. 4 ft. 2 in. × 4 ft. 4¼ in.

A repetition, or, more probably, an ancient copy of the picture No. 423 in the Louvre, which is larger in size (5 ft. 4½ in. high; 5 ft. 8¾ in. wide). The original was painted by Poussin in 1653 at Rome, for M. de Mauroy. Engraved by Ant. Morghen for the Musée Français, and by Avice. Smith's Catalogue, No. 56. Mrs. Jameson states that the picture in the Dulwich College Gallery is probably the one which was sold in the Collection of Sir Joshua Reynolds in 1795.

228—(326). THE VIRGIN WITH THE INFANT CHRIST AND ST. JOHN. DEL SARTO. The Virgin seated, holding the infant Christ on her lap ; to the right, the infant St. John, with the cross ; his head and left shoulder are alone visible. The Madonna is dressed in a pink garment and blue-green mantle, grey sky in the background. Outline nimbi round the heads. The figure of the Virgin is three-quarter-length, less than life-size.

Panel. 2 ft. $8\frac{1}{8}$ in. \times 2 ft. $1\frac{1}{4}$ in.

An ancient copy by an unknown scholar, after the picture No. 388 in the Museo del Prado, at Madrid, where, however, the figure of St. John is wanting.

Mentioned by Crowe and Cavalcaselle.¹

229—(295). THE INSPIRATION OF ANACREON. N. POUSSIN. To the right the poet, clad in red drapery, kneeling and drinking from a cup, which Apollo presents to him ; the god is nude, his hair adorned with laurels ; at his feet a lyre and a vase ; to the left, the Muse, Euterpe, with a flute ; two winged infant boys, floating about her and scattering flowers ; another over the poet, carrying two laurel wreaths. In the background, to the right, steep rocks ; blue sky, with grey clouds to the left.

Canvas. 3 ft. $1\frac{3}{4}$ in. \times 2 ft. $4\frac{7}{8}$ in.

230—(335). THE VIRGIN, INFANT CHRIST, AND ST. JOHN. ANNIBALE CARRACCI. The Virgin seated on the ground, violet dress and blue mantle. The infant Christ stands on the ground and clasps his mother around the neck. He wears a short yellow tunic. To the left St. John, looking towards the Madonna. A dark-foliaged background.

Panel. 10 in. \times $7\frac{3}{4}$ in.

231—(352). (*Venetian School.*) BOYS IN A LANDSCAPE. Two boys in the foreground near a large vase and a Hermes ; a group of four others behind in a meadow ; in the distance a hill ; blue sky.

Canvas. $8\frac{1}{2}$ in. \times 1 ft. $\frac{5}{8}$ in.

A pleasing and attractive sketch, painted in the manner of Schiavone. Formerly ascribed to N. Poussin.

232—(265). ST. PETER AND ST. FRANCIS. LODOVICO CARRACCI. Two whole-length figures standing opposite each other ; St. Peter to the left, in a dark dress and wide blue mantle ; St. Francis to the right, looking with devotion at the crucifix in his arms. Hills and trees in the distance, and blue sky.

Copper. 9 in. \times 7 in.

Of glowing colour and good impasto ; deep in tones, and of smooth forms. Painted under the influence of Schedone and Correggio.

¹ *History of Painting in Italy*, vol. iii.

233—(299). A LOCKSMITH. RIBERA. Three-quarter-length figure, life-size, turned to the right, the face seen in full; brown felt hat, brown leather doublet, reddish brown sleeves; a lock in his left, a key in his right hand; on his back a knapsack; brownish background,

Canvas. 4 ft. 3½ in. × 3 ft. 2½ in.

Formerly ascribed to Caravaggio, but the effects of light as well as the modelling, especially of the hands, clearly show that this picture was painted by Ribera; the head full of energy.

234—(300). THE INFANT JUPITER SUCKLED BY THE GOAT AMALTHÆA. N. POUSSIN. In the centre of the foreground a satyr, holding the horns of the goat Amalthæa suckling Jupiter, who lies in the lap of a nymph in a blue drapery; another nymph, standing behind her, collects wild honey from a tree; to the right, a fountain-nymph, reclining, and holding an urn; before her, a boy; to the left, goats, near a lake; a hill and blue mountains behind; blue sky with grey clouds. The scenery is intended to represent the island of Crete.

Canvas. 3 ft. 1¼ in. × 3 ft. 10½ in.

According to the Greek myth, Jupiter was reared by the nymphs Adastrea and Ida in the island of Crete; the milk of the goat Amalthea, and wild honey, being his nourishment.

A most important work of the master, conspicuous by its firm and elegant design, and its harmonious colouring. Poussin treated the same subject, but with an arrangement altogether different, in the picture No. 467, at the Berlin Gallery.

Smith's Catalogue, No. 208, where the picture is erroneously described as representing the 'Nurture of Bacchus.' Engraved by Soyer. Formerly in the possession of M. Blondel de Gagny, by whom it was sold in 1776 for 8,500 francs.

235—(364). THE CREATION OF EVE. NUVOLONE. Eve is represented as before she received sight; the Creator, clad in violet dress and blue mantle, takes her by the arm. His left arm is uplifted. Adam lies asleep in the front. A lion is crouching on the left. In the centre a dog and a sheep. In the background on the right are an elephant, a horse, a bull, and other animals.

Canvas. 5 ft. 10¾ in. × 6 ft. 3 in.

Formerly in the Collection of the Duke of Alva, at the sale of whose pictures (about 1820) it was bought by Peter Carry Tupper, Esq., then Consul at Valencia. Presented to the Gallery in 1845 by the late Martin Farquhar Tupper, Esq., as representative of his father's family. Formerly ascribed to Camillo Procaccini.

236—(305). THE TRIUMPH OF DAVID. N. POUSSIN. In the foreground, women and children as spectators; the triumphal procession passes from the right to the left in front of an antique temple. David, in a red tunic, carries the head of Goliath on a pole, preceded by two trumpeters, and followed by other people. On the platform of the temple men and women saluting the hero; to the left, a chorus of singing women.

Canvas. 3 ft. 10 in. × 4 ft. 9½ in.

A very rich composition, showing great variety in the different faces ; very delicate in colouring. Smith's Catalogue, No. 38. Engraved by Ravenet. Mentioned by Waagen.¹ Formerly in the Earl of Carysfort's Collection.

237—(324). ST. CECILIA. GENNARI. The Saint, standing and turned to the left, plays on an organ. She wears a reddish dress, covered by a yellow cloak, with blue lining, fastened by a jewel at the throat. She is looking down ; a nimbus around her head. Three-quarter-length figure, life-size ; dark background.

Canvas. 3 ft. 11 in. × 3 ft. 2½ in.

Engraved by R. Cockburn.

Formerly attributed to Guercino, Gennari's master. The treatment of lights and shadows is in the style adopted by this pupil. (Compare No. 282, p. 76.)

238—(315). RINALDO AND ARMIDA. N. POUSSIN. Rinaldo, wearing an armoured breast-plate and shoulder-pieces, lies asleep, resting partly on his shield, which lies under his left arm ; his helmet and sword are by his side. Armida, clad in blue and white drapery, bends over him ; in her right hand she holds a dagger, which Cupid restrains her from using. Trunks of large trees are behind, also a river and hills. Evening sky.

Canvas. 2 ft. 7½ in. × 3 ft. 6 in.

See Tasso, 'Jerusalem Delivered,' canto xvii.

Armida, having undertaken to vanquish Rinaldo, first lays him to sleep by her enchantments, and then approaching, is about to lift her poniard, when the charms of the youthful warrior cause a sudden revulsion of feeling :

E di nemica ella divenne amante.

Engraved by J. Audran. Smith's Catalogue, No. 286.

239—(289). (*School of P. Veronese.*) THE MARRIAGE OF ST. CATHERINE. The Virgin enthroned with the nude infant Christ in her lap ; to the left, St. Catherine, kneeling ; a white silk dress and brown mantle ; an angel kneeling behind her with the emblem of St. Catherine's martyrdom. A cherub with a palm floating above. To the right, St. Joseph sitting on steps.

Canvas. 3 ft. 7½ in. × 2 ft. 9¼ in.

Painted by an unknown Venetian artist, in imitation of Paolo Veronese, to whom this picture has been formerly ascribed.

Desenfans' Catalogue, No. 40.

240—(310). THE FLIGHT INTO EGYPT. N. POUSSIN. To the left, the Virgin, with the infant Christ, who is looking up at a vision of four infant angels carrying a cross, is about to be lifted into a boat by St. Joseph ; a ferryman and the ass are in the boat ; under

¹ *Treasures of Art*, vol. ii. p. 347.

the vision, dark clouds ; buildings beyond the river, a hilly landscape ; to the right a town wall, an obelisk, and a pyramid.

Canvas. 3 ft. 8 in. × 3 ft. 1 in.

A representation of this subject was painted by N. Poussin in 1659 or 1661 for Madame de Montmor, afterwards de Chantelon. Engraved by Bartolozzi. Desenfans' Catalogue, No. 53. Smith's Catalogue, No. 86. Sold to M. Desenfans in 1801 for 160 guineas.

241—(307). ST. FRANCIS OF ASSISI. RAPHAEL. The Saint holds a small cross in the right hand ; both hands are placed on a red book. On his breast, the Stigmata, which proves the figure to be St. Francis of Assisi. Dark background.

Panel. $9\frac{1}{2}$ in. × $6\frac{1}{8}$ in.

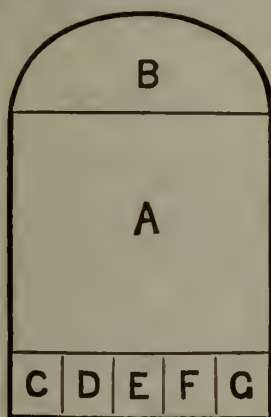
In arrangement, similar to No. 243, of which it is the companion.

The altar-piece of the Convent of St. Anthony at Perugia, of which both these pictures originally formed portions, was painted by Raphael at Perugia in the year 1505 ; it was composed of the following seven panels.

(A.) The Virgin enthroned ; on her lap, the infant Christ, blessing the boy St. John, who stands to the right ; around the throne, St. Peter, St. Paul, St. Catherine and St. Dorothy.

(B.) The Eternal Father blessing, adored by two angels.

These two pictures, forming the principal parts of the altar-piece, were formerly in possession of the ex-King of Naples, and are now in possession of J. Pierpont Morgan, Esq.



(c.) St. Francis, No. 241 of the Dulwich College Gallery.

(D.) Christ on the Mount of Olives, kneeling, and turned to the right. An angel descending towards Him ; in the foreground, the three disciples sleeping. Now in possession of the Baroness Burdett-Coutts.

(E.) Christ bearing the Cross, followed by two men on horseback, and accompanied by an executioner and two soldiers ; to the right, the Virgin fainting ; St. John and three women near her. Now in possession of Sir William Miles, of Leigh Court, near Bristol.

(F.) The Pietà. Christ dead, lying on the knees of His mother, adored by St. John and Mary Magdalene. Now in Mrs. Dawson's possession.

(G.) St. Anthony of Padua, No. 243, in the Dulwich College Gallery.

The figures of the two Saints, although partly injured, show clear traces of Raphael's manner of painting, especially in the draperies, in the modelling of the hands and feet of St. Francis, and in the bright colouring of the floor.

The *impasto* of the flesh parts is exactly the same as in the contemporaneous pictures, 'The Vision of a Knight,' at the National Gallery, and 'The Three Graces,' at Dudley House.

242—(337). SAINT CATHERINE OF SIENNA. DOLCI. Head of a young nun in adoration, turned to the left. She wears the white veil and black dress of the Order of St. Dominic; a crown of thorns on her head; the eyes cast down; a tear bedews her cheek. The features are those of a portrait.

Panel. $9\frac{1}{2}$ in. \times $7\frac{3}{4}$ in.

Saint Catherine of Sienna (1347–1380) was highly celebrated for her ascetic devotion. This picture, a *chef-d'œuvre* of Carlo Dolci, was formerly described as being a Mater Dolorosa; it is executed with the greatest care; the brightness of the colours and the bright light are of great effect.

243—(306). ST. ANTHONY OF PADUA. RAPHAEL. The Saint, barefooted and wearing a grey-hooded habit, stands on a light reddish-brown floor. He is represented facing the spectator, holding a stem of lilies in his right hand, and a book bound in blue in his left; dark background.

Panel. $9\frac{1}{2}$ in. + $6\frac{1}{8}$ in. See No. 241, p. 65.

244—(319). HORATIUS COCLES DEFENDING ROME ON THE TIBER BRIDGE. LE BRUN. In the foreground, the river-god Tiber; opposite him, Cocles fighting; the goddess Minerva hovers over him with a laurel wreath in her right hand, an ensign in her left; Cupid with the torch near her; she floats over the bridge, part of which is being demolished by Romans behind her. In the background, to the right, a Roman town gate; to the left, in the distance, blue mountains; evening sky.

Canvas. 3 ft. $11\frac{1}{4}$ in. \times 5 ft. $6\frac{1}{2}$ in.

An early work, painted under the influence of Nicolas Poussin; the architectural parts of the picture show an exact study of Roman antiquities.

245—(83). CATTLE NEAR A RIVER. CUYP. To the right, a spit of meadow by the side of a river. Five cows lying down, and a horse standing; a young oak divides this from the second group of two cows—one standing, red, one lying down; four sheep, and a woman tending them. She wears a blue dress with white sleeves. In

the middle distance are seen two men ; rocks behind. To the left, a boat on the river. Bright, calm, sunny sky.

Signed

A Cuypp

Canvas. 3 ft. × 3 ft. 10½ in.

Unusually splendid in its harmony ; Cuypp's picture No. 822 in the National Gallery (Peel Collection) is of a similar tone of colour.

This picture was bought by Sir P. F. Bourgeois from the Collection of R. Hulse, Esq., in 1806, for 225 guineas.

246—(255). (*After Correggio.*) VIRGIN AND CHILD. The Virgin, in a red dress, holds the Child upon her lap, who looks and reaches towards the left, whilst his mother is putting on him a violet dress. On the left, a basket with a pair of shears. Dark background.

Panel. 1 ft. ¼ in. × 9¾ in.

An old copy of the Madonna della Cesta (*basket*), painted in Correggio's later period. The original is in the National Gallery (No. 23). The copy shows some deviations ; *e.g.* it has not St. Joseph at work as a carpenter in the background. This picture is not in a good state of preservation.

247—(103). ITALIAN COURTYARD. MIEL. In the foreground, a woman, seated, conversing with a boy ; a youth in a flapping hat stands behind her ; a dog in the middle of the yard ; to the right, a woman spinning yarn ; another washing linen in the background.

Canvas, stretched on panel. 1 ft. 2⅞ in. × 1 ft.

Presented to the Gallery by John Philip Kemble, Esq.

248—(247). VENUS AND CUPID. CAMBIASO. Venus sitting on a couch, turned to the right, seen in profile, half-length figure, undraped ; a golden girdle round the hips ; in her arms, Cupid kissing her. Dark background.

Canvas. 2 ft. 8½ in. × 2 ft. 1 in.

This picture, a late work of the master, was formerly described as the work of an unknown artist, and also ascribed to Giovanni Battista du Paggi (1554–1627), of Genoa, a pupil of L. Cambiaso. Lively in conception, but not well preserved. An exact copy of this picture, painted by W. Etty, R.A., is in Lord Northbrook's Collection.

A replica in the Munro Collection was attributed to Paul Veronese.

249—(309). PORTRAIT OF PHILIP IV. OF SPAIN. VELAZQUEZ. Three-quarter-length figure, life-size ; turned to the left ; red doublet, with silver embroidery, white silk sleeves and white flat collar ; the left arm on his sword ; one hand holding a black hat ; in his right hand his staff. Greyish background.

Canvas. 4 ft. 2½ in. × 3 ft. 1¾ in.

Philip IV. was born in 1605 ; he became King of Spain in 1621, and died in 1665.

A genuine work of the master ; in some parts the original colour is lost by cleaning, as in the forehead and in the left hand. The background has been re-painted. The harmony of the clear colours is very seldom to be met with in Velazquez's pictures. 'It is clear and tender, like the finest Metzu. A masterpiece in colouring and eminence.'—W. Burger.¹

¹ W. Burger, *Velasquez et ses œuvres*. Par W. Stirling. Traduit de l'Anglais. Par G. Brunet. Avec des notes et un Catalogue des Tableaux de Velasquez. Par W. Burger. Paris, 1865, pp. 278, 110, 309 : 'Portrait de Philippe IV. Presque de profil vers la gauche. Debout, vu jusqu'aux genoux. De la main droite avancée, il tient le bâton de commandement, et dans la main gauche son chapeau noir à grand bord. Le pourpoint est d'une rose carmelin ; les manches dans tes tons de perle. C'est clair et tendre comme le plus fin Metzu. Chef d'œuvre de couleur et de distinction.'





ROOM V

250—(381). (*Flemish School.*) **CHRIST ON THE CROSS, THE VIRGIN, ST. JOHN AND MARY MAGDALENE.** In the centre of the foreground, the Cross, with the dead body of Christ on it. Mary Magdalene embraces the foot of the Cross; near it, her ointment-vase and a skull; to the right, St. John; to the left, the Virgin in adoration; both standing. In the background, soldiers retiring, and a view of Jerusalem, with many buildings in the Flemish style. Dark sky.

Panel. 3 ft. 11 in. × 2 ft. 10 $\frac{3}{4}$ in.; elliptical top.

Bequeathed to the Gallery in December, 1875, by George Webster, Esq., M.D.

Painted by an unknown Flemish artist in the manner of such masters as Franz Floris and others, who worked in the style of the Italian Renaissance in Flanders. This picture has erroneously been ascribed to Memlinc. It has been much re-touched.

251—(327). **HOLY FAMILY.** DEL SARTO. To the right, the Madonna seated on the ground; on her knee, the infant Christ turned towards St. John, who bends down to him from the lap of his mother Elizabeth, sitting behind to the left. To the right, behind the Madonna, St. Joseph, leaning his head on his left hand. Mountains in the distance, with a ruined building to the left. Blue sky. The figures are life-size.

Panel. 4 ft. 8 in. × 3 ft. 6 in.

An ancient copy of the original, No. 81, at the Pitti Gallery at Florence. The composition is here enlarged by the figure of St. Joseph. The execution of this figure, different in style, recalls the manner of Andrea del Sarto's pupil, Giorgio Vasari of Arezzo (1511–1574), the well-known biographer of the Italian artists.

Desenfans' Catalogue, No. 9.

252—(346). **ST. CATHERINE OF SIENNA.** SACCHI. The Saint wears a yellowish under-garment, black mantle and a white head-dress, with a crown of thorns over it; on her clasped hands the Stigmata; she bends down her head in prayer before a cross; half-length figure, turned to the left, life size. Dark background.

Canvas, framed in circular form. 2 ft. 10 $\frac{1}{4}$ in. in diameter.

Formerly called a 'Mater Dolorosa ;' but the wounds on the hands, and the habit, prove that the figure represents the above-named Saint.

253—(322). (*Italian School.*) ST. FRANCIS. Bust, seen in full face turned upwards ; grey habit ; hands not visible. Dark background.

Canvas. 1 ft. $7\frac{3}{4}$ in. \times 1 ft. 3 in.

Formerly ascribed to An. Carracci.

254—(67). (*Italian School.*) PORTRAIT OF A YOUNG LADY. Bust turned to the right, white bodice, with a black jacket over it, white ruff, black hair, a handkerchief in her right hand, the left not visible ; grey background.

Canvas. 1 ft. $9\frac{1}{4}$ in. \times 1 ft. 7 in.

Formerly ascribed to the School of Agostino Carracci, but most probably painted in the School of Susterman (1506–1560), a Flemish artist who lived at Florence, where he worked as a portrait-painter.

255—(296). DEATH OF ST. FRANCIS. AGOSTINO CARRACCI. The Saint, assisted by monks, is lying at the foot of an altar, before which a grey-bearded priest holds the paten and Host, ready to administer Holy Communion to the Saint ; behind the altar the picture of a Madonna enthroned with the infant Christ. The whole composition consists of ten figures.

Canvas. 2 ft. $1\frac{3}{4}$ in. \times 1 ft. $9\frac{1}{4}$ in.

Very careful in execution ; the heads very expressive. A genuine and remarkable work of this rare master. Formerly ascribed to Annibale Carracci ; in Mr. Cockburn's Catalogue (about 1818) it was labelled 'A. Carracci.'

256—(287). (*Umbrian School.*) THE VIRGIN WITH THE INFANT SAVIOUR. The Virgin, a three-quarter-length figure, her face turned to the right ; low crimson dress, a bluish-green mantle, violet headdress. She holds the infant Christ standing on her lap ; his hands are on his mother's neck, whilst his face is turned towards the spectator. A landscape in the background. Blue sky with clouds.

Panel. 2 ft. $\frac{3}{4}$ in. \times 1 ft. 5 in.

The design and the character of the composition in this very much re-touched picture betray the influence of Perugino and Pinturicchio. Formerly ascribed to L. da Vinci or his School.

257—(350). MARY MAGDALENE. CIGNANI. Half-length figure, life-size, seen in profile to the left ; brown hair hanging loosely down her shoulders. White drapery and reddish mantle. Both arms bare. The hands clasp a skull placed on a book, from which the Saint reads. Dark background.

Canvas. Circular, 3 ft. 2 in. diameter.

258—(133). PORTRAIT OF A YOUNG MAN. PIERO DI COSIMO. The head turned somewhat to the left, hands not visible; brown long hair; reddish brown dress, with greyish blue sleeves. A tower to the left in the distance. Blue sky.

Panel. 1 ft. $7\frac{1}{8}$ in. \times 1 ft. 4 in.

Very decisive in its design. The hair painted with the greatest care, but the colours not well preserved. A very characteristic work of this master. Formerly ascribed to Leonardo da Vinci, and also to Boltraffio.¹

259—(87). (*School of Albani.*) HEAD OF THE MADONNA. The face turned to the right, red garment, blue mantle, and white head-dress. The left hand on her bosom; the right not visible

Canvas. 2 ft. $1\frac{1}{4}$ in. \times 1 ft. $6\frac{3}{4}$ in.

Albani's manner is here to be recognised in the choice of the colours, and in the reddish tint of the flesh tones. This picture was formerly erroneously attributed to Andrea Sacchi, and by Hazlitt to Carlo Maratti.

260—(226). (*Italian School.*) VENUS GATHERING APPLES IN THE GARDEN OF THE HESPERIDES. Venus, undraped and turned to the right, stands before a tree, gathering apples; behind her Cupid holding up a blue drapery. A palace, trees, and fountain in the background. Cloudy sky.

Canvas. 1 ft. $6\frac{1}{4}$ in. \times 1 ft. $2\frac{1}{4}$ in.

Formerly ascribed to Domenichino, but different in style from the works of that master.

261—(266). A RIPOSO IN A LANDSCAPE. MOLA. To the left, near the base of a column, the Madonna, with the infant Christ holding an apple; opposite her, St. Joseph kneeling, with a basket; to the right, the ass grazing; hilly landscape in the distance; blue sky.

Canvas. 1 ft. $7\frac{1}{2}$ in. \times 1 ft. 10 in.

The figures are executed under the influence of Titian.

262—(331). ST. JOHN PREACHING IN THE WILDERNESS. GUIDO RENI. Life-size figure, about twenty years of age; nearly nude, sitting on a rock; an outline nimbus is round the head; grey-coloured drapery round the hips; the right arm lifted up, the left holding a cross of reeds. In the distance, to the left, a group of eight figures; a wood in the background; cloudy sky.

Canvas. 7 ft. $3\frac{1}{2}$ in. \times 5 ft. 2 in.

Bought by M. Desenfans from Mr. A. Wilson for 1,000 guineas.
Engraved by R. Morghen (?).

Painted *à la prima*, harmonious in tone, and of very spirited execu-

¹ See Waagen's *Treasures of Art*, vol. ii. p. 346: 'It appears to be an excellent picture of Boltraffio.'

tion. According to Malvasia, 'Felsina Pittrice,' iv. pp. 31, 90-91, there were three representations of this same subject by Guido Reni—one in the possession of the Duke of Modena, a second in the Palazzo Colonna at Rome, and a third in the Palazzo Spinola at Genoa. It cannot be ascertained whether the above-described picture is one of those mentioned by Malvasia.

'There is a fine landscape in the background, with some clever little figures at a great distance. The superhuman expression of John uttering his prophecies is most admirable, and his body most nobly painted. His mouth is painted with peculiar beauty and elegance, open.'—Constable's 'Life and Letters,' vol. i. p. 107. Letter, dated March 1807, from A. G. Hunter to Constable.

263—(336). THE ASSUMPTION OF THE VIRGIN. N. POUSSIN. Bushes in the foreground; in the middle distance a mountain town with many towers; before it a waterfall; steep rocks in the background; above, dark clouds, on which the Virgin is seated with outstretched arms, wearing blue garment, red mantle, white head-dress.

Panel. 1 ft. 7 in. × 1 ft. 2 $\frac{3}{4}$ in.

Engraved by R. Cockburn. Mentioned by Waagen.¹

264—(240). THE THREE GRACES DANCING. (*Grisaille.*) RUBENS. Clasp ing each other, and with only a veil around them, the Three Graces elegantly begin a dance, one of them holding up a tambourine. In the background, bushes, and a circular temple.

Panel. 1 ft. 3 $\frac{1}{4}$ in. × 1 ft. 3 $\frac{1}{4}$ in.

The artist seems to have been inspired for this composition by Raphael's representation of the same subject, one of his masterpieces, now in the Duc d'Aumale's Collection. It is of about the same size.

265—(344). THE ENTOMBMENT OF CHRIST. ANNIBALE CARRACCI. In the foreground, three men carrying the body of Christ into a cave; to the left, a young man with a candle; to the right, a woman sitting on the ground lamenting. In the distance, two women helping the fainting Madonna. Rocks and dark sky in the background.

Canvas. 1 ft. 6 $\frac{1}{4}$ in. × 1 ft. 2 $\frac{5}{8}$ in.

A carefully studied composition; the colours deep in tone; the figure of Christ recalls Michelangelo's Pietà in St. Peter's at Rome. Formerly ascribed to Lodovico Carracci.

266—(40). (*After Titian.*) ST. BARBARA. Turned to the right, the head seen in profile, with a white veil over it; fair hair falling down on her neck; low black bodice; arms in sleeves; the left hand on the turret, her distinctive emblem. Dark background.

Panel. 13 $\frac{3}{4}$ in. × 8 $\frac{1}{4}$ in.

¹ *Treasures of Art*, vol. ii. p. 348: 'No. 1. The Assumption of the Virgin. A beautiful poetical landscape, with the Virgin carried up on clouds tinged with gold. A small picture, noble and pure in feeling, powerful and clear in colouring.'

Formerly attributed to Parmigiano. It is an old copy, with very slight variations of the life-size figure of St. Catherine of Alexandria introduced by Titian in his large altar-piece 'La Madonna di San Niccolò,' painted in 1523; now in the Pinacoteca of the Vatican at Rome.

267—(343). (*After Allori.*) JUDITH HOLDING THE HEAD OF HOLOFERNES. Judith, a sword in her right hand, in her left the head of Holofernes turned to the left. She is clothed in a yellow damask dress, a crimson and blue mantle, white sleeves; a white striped scarf around her waist. To the right, the servant of Judith, with a white headdress. Dark background. Three-quarter-length figures.

Copper. $11\frac{1}{2}$ in. \times $9\frac{3}{8}$ in.

See Book of Judith, ch. 13, v. 10.

The original, life-size, is in the Pitti Gallery at Florence, No. 96. According to Baldinucci it was executed for the Cardinal Alessandro Primo. The head of Judith is a portrait of Mezzafirra, mistress of the painter, whose mother sat for the servant. For the draperies of Judith, the painter is said to have made studies for months: they are very tasteful in their arrangement. The charm of fine colour is wanting, and it is not as a whole an adequate rendering of the subject. A smaller copy by the hand of the master is in the Gallery of the Uffizi at Florence (No. 1180), and others in the Palazzo Corsini, Florence, the Palazzo Conestabile, Perugia, and the Belvedere Gallery, Vienna. The copy before us has been attributed to Sebastian Bourdon (1616–1671), a celebrated French painter of historical subjects; but it was more probably painted in the studio of Allori. The original has been engraved thirteen times.

268—(339). (*After Guido Reni.*) ST. SEBASTIAN. Nearly whole-length figure, life-size, facing the spectator; white drapery round his hips; his hands behind his back tied to a tree, his head lifted upwards; an arrow near his left hip; to the right, in the distance, four soldiers; a barren landscape; dark sky.¹

Canvas. 5 ft. 6 in. \times 4 ft. 3 in.

Desenfans' Catalogue, No. 3.

Said to have been formerly in the Palazzo Barberini.

In the imperfect modelling of the figure and in the strong contrast of light and shadow, which is wanting in harmony, the handling of a pupil is perceptible. Waagen says the influence of Guercino is evident.

269—(293). A FRANCISCAN MONK IN PRAYER. LODOVICO CARRACCI. The monk, turned to the left, kneels in a cave, his hands crossed, the face lifted upwards. Over him three angel boys in clouds; before him on a rocky bench a skull, a chaplet, and a book. In the

¹ 'The very defects of the picture, its exaggeration, its theatricality, were especially calculated to catch the eye of a boy. . . .'—Kingsley's *Alton Locke*, chapter vi.

background a view over a plain, with steep mountains in the distance. Evening sky.

Copper. 1 ft. $1\frac{1}{8}$ in. \times 10 in.

Careful in execution, clear in colouring.

270—(333). A SAINT BLESSING A VENETIAN GENTLEMAN. VERONESE. To the right stands the Saint, in a cardinal's dress, grey gloves on his hands; he holds the model of a church in the folds of his mantle, and lifts up his right hand, blessing a Venetian gentleman in black dress, who kneels on the left; two Ionic columns in the background; blue sky with light clouds. Whole-length figures, life-size.

Canvas. 7 ft. $4\frac{1}{2}$ in. \times 4 ft.

A genuine work of the master, and very dignified in conception and cool in tone.

It is a part of a composition which is formed by four large pictures; two others being in possession of the Duke of Sutherland;¹ a third at Castle Howard.

Mentioned by Waagen.²

271—(277). (*School of Cologne.*) CHRIST AS SAVIOUR OF THE WORLD. Seen in full face. Blessing with the right hand, the left carrying a globe, the symbol of the world; greenish tunic, red mantle, lined with green, and fastened by a gold brooch. Dark background.

Panel. $10\frac{1}{2}$ in. \times $8\frac{1}{4}$ in.

Formerly attributed to Leonardo da Vinci or to his school. But it is clear, from the design and colouring, as well as from the general conception of the picture, that it is the work of a Northern artist. The features of Christ, the tone of the colours, and the singular glassy look of the eyes, are quite in the style of the School of Cologne under the influence of Master Stephan Loethener (1451).

272—(262). (*After Murillo.*) THE INFANT CHRIST REPRESENTED AS THE GOOD SHEPHERD. The infant Christ, about five years of age, stands in front, the face turned heavenwards; his left hand is raised and holds a shepherd's crook; his right on the head of a sheep; red dress; two sheep looking up; a tree to the left; blue sky.

Canvas. 1 ft. $5\frac{1}{4}$ in. \times 1 ft.

In the original, which is in the collection of Baron Lionel Roth-

¹ See *Catalogue of Pictures in Stafford House* (London, 1878). 'No. 24, P. Veronese: A Venetian nobleman and a bishop. No. 97, P. Veronese: A Pietà. The upper portion of a large picture, of which No. 24 forms a part. A third portion is at Dulwich, and the fourth at Castle Howard.'

² *Treasures of Art in Great Britain* (London, 1854), vol. ii. p. 346: 'A cardinal giving the benediction; beside him the donor kneeling. The companion to the picture in the Collection of the Duke of Sutherland, and, though I do not like it so well, the characters are dignified.'

schild at Paris, the figures are life-size ; another copy, of the dimensions of the original, and painted by Grimou, is No. 59 in Lord Ellesmere's Collection at Bridgewater House.

273—(230). (*After Titian.*) **EUROPA ON THE BULL.** To the right, the bull with a garland of flowers round his head ; Europa sits on the back of the beast, holding with her left hand one of his horns ; she is dressed in a white garment ; a red drapery in her left hand ; to the left, Eros clinging to a dolphin, disporting along in the course of the bull. Beyond, on the distant shore, women and cattle ; above, two amorini. Blue sky with clouds.

Canvas. 1 ft. 6 in. × 1 ft. 9 $\frac{7}{8}$ in.

The original, painted for the King of Spain about 1562, was formerly at Cobham Hall, in the Collection of Lord Darnley. Nothing betrays here more the aged character of Titian than the inevitable looseness of drawing and the coarse rendering of realistic extremities. Crowe and Cavalcaselle have already rightly stated that this sketch of Europa in the Dulwich College Gallery is an old copy taken from the picture at Cobham Hall.¹

274—(342). **HOLY FAMILY.** **MARATTI.** In the centre, the Madonna seated, in a white dress and blue mantle. On her lap the infant Christ embracing St. John ; a lamb stands near her. To the left, St. Joseph seated, with his right hand on the cradle. Behind, St. Elizabeth ; Zacharias standing, holding an open book ; infant angels above. Blue sky and architecture in the background.

Canvas. 1 ft. 6 $\frac{3}{4}$ in. × 1 ft. 2 $\frac{7}{8}$ in.

275—(317). (*After Murillo.*) **TWO INFANT ANGELS.** Two infant angels, floating on clouds and contemplating the Crown of Thorns, which lies below on the right.

Canvas. 8 $\frac{3}{4}$ in. × 10 $\frac{1}{8}$ in.

276—(312). (*School of Murillo.*) **THE ADORATION OF THE MAGI.** To the left, the Virgin, seated, with the Child in her lap ; behind her, St. Joseph, standing ; to the right, the kings in adoration ; one in a yellowish mantle, kneeling ; another, in a red mantle, standing ; they are followed by others—in all, eleven figures. Mountains in the background ; dark sky.

Canvas. 1 ft. 1 in. × 10 in.

Probably taken from a large composition.

277—(222). **PORTRAIT OF A BOY.** **J. DE PAREJA.** The boy, about five years of age, is seen in profile, turned to the left, life-size ; long black hair, falling down on his shoulder, brown coat, white collar, hands not visible ; dark background.

Canvas. 1 ft. 8 $\frac{3}{8}$ in. × 10 $\frac{3}{8}$ in.

¹ *Titian*, p. 324 : 'A much finer sketch, probably by a Spanish artist, is in Sir Richard Wallace's Collection.'

Formerly ascribed to Velazquez, but different in style. There is a large family picture in the Belvedere Gallery at Vienna (VII. No. 14), wherein the same boy is represented as a whole-length figure. It is traditionally ascribed to Velazquez, and said to represent the artist's family, but Velazquez had only two girls and not so large a family as that represented in the picture at Vienna. The real author of this picture was first pointed out by Sir J. C. Robinson.¹

278—(58). A DECORATIVE DESIGN. G. B. TIEPOLO.

Canvas. 2 ft. $\frac{1}{2}$ in. \times 1 ft. $\frac{1}{2}$ in.

A very facile sketch ; unfinished in its lower parts.

279—(313). ENTOMBMENT OF CHRIST. S. ROSA. Two men carrying the body of Christ towards the left, where the edge of the tomb is visible ; near them, two boys with torches ; above, to the left, two angels ; to the right, the Madonna, near the entrance of the cave ; in the distance, the three crosses on Calvary.

Canvas. 1 ft. 8 in. \times 1 ft. $\frac{1}{4}$ in.

Formerly ascribed to A. Carracci, and also to A. Sacchi ; but the whole conception clearly shows that the picture was painted by an artist of the realistic school, and not by one of the school of Bologna. The design and the colour betray the manner of Salvator Rosa.

280—(328). (*Bolognese School.*) SALVATOR MUNDI. The infant Christ, in purple dress and blue cloak, holds the blue sphere in his hand ; a reddish nimbus around the head ; half-length figure, turned to the right, and looking towards the spectator ; life-size. Brown background.

Canvas. Circular, 1 ft. $7\frac{1}{2}$ in. in diameter.

Formerly ascribed to Guercino.

281—(347). LA MADONNA DEL ROSARIO. MURILLO. The Madonna sits enthroned on clouds ; pink dress, dark blue mantle, yellow veil ; on her lap the infant Christ holding a rosary ; four infant angels floating on clouds below ; yellow light behind the Madonna.

Canvas. 6 ft. $5\frac{1}{4}$ in. \times 4 ft. 2 in.

Only in exceptional cases did Murillo represent the Madonna enthroned ; unfortunately the picture has been re-painted in many parts.

Engraved by Groser ; also in Mezzotint by Say.²

Mentioned by Passavant.³

282—(348). THE WOMAN TAKEN IN ADULTERY. GUERCINO. To the right the accuser, an old man in a brown coat, gesticulates with his fingers. Opposite to him is the Saviour, pointing

¹ J. C. Robinson, *Memoranda on Fifty Pictures* (London, 1868), p. 44. (Privately printed.)

² As usual with this master, the heads have no religious expression. Waagen, *ii.* p. 345.

³ *Tour in England*, vol. i. p. 64.

to the woman, who stands to the left, and is seen in profile. She is held by a soldier, and St. Peter looks at Christ over her shoulder. Background, a wall, and some blue sky to the right. The figures are half-length, life-size.

Canvas. 3 ft. 1 $\frac{1}{4}$ in. \times 3 ft. 11 in.

A fine and very characteristic work of the master, highly finished and painted with much care.

283—(349). THE ADORATION OF THE SHEPHERDS. DOMENICHINO. In the centre, the manger, with the infant Christ ; behind it, his mother kneeling, uncovering the Child ; near her, three angels in adoration. In the foreground, to the right, four shepherds kneeling ; two others entering the doorway ; before the manger, two boys, one offering a dove. To the left, a man standing and playing on a bagpipe. In the background, St. Joseph giving a bundle of hay to an ass. A wall behind ; on it three infant angels holding a scroll and singing. A composition of eighteen figures.

Canvas. 4 ft. 7 $\frac{1}{4}$ in. \times 3 ft. 8 $\frac{1}{2}$ in.

Cleverly composed, and carefully drawn. The colours of bright, but cool tones. Probably an early work of the master.

284—(332). (*School of Guido Reni.*) HEAD OF MARY MAGDALEN. The face seen in full, the eyes turned upwards ; a blue mantle, red dress, and brown headdress ; dark grey background.

Canvas. Circular. 1 ft. 7 in. diameter ; originally oval.

285—(351). VENUS, MARS, AND CUPID. RUBENS. Venus, seated on a couch, facing the spectator. She is nearly undraped, a blue cloth on her lap, and a white veil fastened by a bracelet on her right arm ; the right hand on her breast, ready to give it to Cupid, who is climbing up to her on the right ; a shield, quiver, and bow on the ground ; beyond the couch to the right, Mars and a boy. A red curtain and architecture form the background. The figures whole-length, life-size.

Canvas. 6 ft. 4 $\frac{1}{2}$ in. \times 4 ft. 3 $\frac{1}{2}$ in.

Although the conception is by no means an idealistic one, the forms being in some parts even vulgar, as for instance the feet of Venus, there is still much to be admired in the very spirited execution, in the glowing power of the colours, and especially in the lively expression of Cupid. Painted in the master's latest period.

Smith's Catalogue, No. 704, where it is valued at 500 guineas.

Engraved by Bolswert.

286—(225). (*Italian School.*) HEAD OF AN OLD MAN. Turned to the left ; grey hair in disorder ; the left hand on his beard, which is also grey ; brown jacket ; dark background.

Canvas. 1 ft. 2 $\frac{3}{4}$ in. \times 10 $\frac{3}{8}$ in.

Roughly painted. Formerly ascribed to Salvator Rosa.

287—(345). A VENETIAN PROCURATOR PRESENTED TO THE VIRGIN BY THE BLESSED LORENZO GIUSTINIANI. TURCHI. On the right the Madonna, on an elevated seat, violet dress, blue mantle. She bends forward, holding on her lap the infant Christ, who is in the act of blessing. An angel stands behind her, another before her, holding a candle. Opposite her a Venetian Procurator kneels in adoration. He is dressed in a scarlet and ermine robe of state. Behind him is Lorenzo Giustiniani in a grey coat. Near him an attendant figure bearing a processional cross. Two angels are floating over the scene, one carrying a lamp. Grey background.

Black marble. Arched top. 1 ft. 7 in. × 9 $\frac{7}{8}$ in.

San Lorenzo Giustiniani of Venice was born in 1380. He became distinguished in his retirement for his indefatigable care of the poor, for his penances, and his mortification. By Pope Eugenius IV. he was created Bishop of Castello, and afterwards first patriarch of Venice. He died in 1455. The people believed that the Republic had been saved from plague, war, and famine by his prayers and intercession. He was beatified by Clement VII. in 1524, but not canonised until 1690, by a decree of Alexander VIII., a Venetian. In Turchi's picture, therefore, his head is not surrounded by a nimbus. A contemporaneous portrait of him, by Gentile Bellini, has been lately added to the Academy at Venice. His portrait has been painted also by Vittore Carpaccio and by Pordenone in his masterpiece, the 'Glory of the Saint,' which is also in the Academy of Venice.

Nagler describes the picture in his 'Künstlerlexicon,' and mentions that it was ascribed to Paolo Veronese.

Waagen, 'Treasures of Art in Great Britain,' ii. 347, mentions the picture under the name of Turchi, giving, however, an incorrect description of it. According to him it was formerly called P. Veronese, an 'Adoration of the Kings.'

288—(26). (*School of van Dyck.*) THE DESCENT FROM THE CROSS. In the centre, the Cross. Two men, on ladders, let down the body of Christ, which St. John, who wears a green tunic and red mantle, receives. To the left, the Virgin faints in the lap of Mary Magdalene, who demonstrates her agony by uplifted and outstretched arms. To the right, a figure in brown mantle, seated on the ground. Dark background, with bits of blue sky; cherubs' heads round the Cross.¹

Panel. 1 ft. 10 $\frac{1}{2}$ in. × 1 ft. 4 $\frac{5}{8}$ in.

Delicately executed; but not well preserved.

289—(354). HOLY FAMILY. BUGIARDINI. The Virgin, seated on the ground, suckles the Child, who sits on her lap. To the left, St. John bearing a cross. To the right, St. Joseph sleeping, with his head

¹ It has been stated by Mrs. Jameson (p. 447) and others that this picture is dated 1619; but the number 2619 in the right corner is evidently a collector's mark.

resting on his hand. A rock and bushes in the background. Outline nimbi round the heads.

Panel. 2 ft. 8½ in. × 2 ft. 2 in.

Formerly ascribed to Sassoferrato, and even to Raphael. The picture has been almost entirely re-painted, so that little of the original work can be seen. Bugiardini appears to be here under the influence of Fra Bartolommeo.

290—(355). (*School of Rubens.*) **PORTRAIT OF AN OLD LADY.** Full-length figure of a lady sitting in an arm-chair, facing the spectator, life-size; black dress trimmed with fur, white ruff, black cap, a prayer-book in her right hand, a handkerchief in her left; columns and a red curtain in the background.

Canvas. 5 ft. 6¾ in. × 3 ft. 4½ in.

Supposed to represent the mother of Rubens, but sufficient proofs of this are wanting. The execution is too simple, and not spirited enough for Rubens. To judge from the *technique*, the picture must have been painted long after 1600, the year in which Rubens saw his mother for the last time.





ROOM VI

291—(53). PORTRAIT: CHARLES KEMBLE. H. P. BRIGGS, R.A.

Charles Kemble, the distinguished Actor, 1775–1854, was the youngest brother of John Kemble and of Mrs. Siddons.

His first appearance in London was in 1794, as Malcolm in 'Macbeth.' Amongst his Shakespearian parts were also Hamlet, Romeo, Mark Antony, Benedick, Hotspur, Cassio, Orlando, Bassanio, and Petruccio.

He retired from the stage in 1840.

Presented by Mr. G. BARTLEY.

Canvas. 2 ft. 5 $\frac{3}{4}$ in. \times 2 ft. 1 in.

292—(217). SAINT VERONICA. DOLCI. Half-length figure, life-size, seen in front; red dress, blue mantle, brown scarf. The attitude of the head, and the movement of the hands, express astonishment. Round the head a nimbus; dark background.

Canvas. 2 ft. 7 in. \times 2 ft. 1 $\frac{1}{4}$ in. Oval.

Formerly in Prince Rupert's Collection. Desenfans' Catalogue, No. 13, where it is stated that the background was gold-coloured.

293—(37). (*After Jordaens.*) A SATYR AT TABLE WITH PEASANTS. To the right a Satyr with grey hair, opposite him a woman with a child in her lap. A man eating out of a dish; three other figures standing behind. At the back to the right a wall; to the left, blue sky.

Canvas. 1 ft. 6 $\frac{1}{2}$ in. \times 1 ft. 9 $\frac{1}{8}$ in.

A copy after the picture by Jordaens, in the Munich Gallery, No. 324.

294—(4). LANDSCAPE AND CATTLE. BOURGEOIS. A winding river; three cows and a calf stand in the water, others coming down a bank towards it. Across the water, on the left, a clump of dark trees; to the right, fields and low hills. Grey sky, with storm clouds.

Canvas. 2 ft. 9 $\frac{1}{2}$ in. \times 4 ft. 8 $\frac{1}{2}$ in.

295—(193). (*Venetian School.*) **A YOUNG MAN DRAWING.** A youth, three-quarter-length figure, life-size, sitting in a chair and holding a portfolio and paper, on which he is drawing. His head is seen in front; violet dress and white sleeves, black hair, dark background.

Canvas. 3 ft. × 2 ft. 3½ in.

Broadly painted, with dark colours, by an unknown artist of the latter part of the sixteenth century, influenced by Tintoretto and Palma Giovane.

Formerly ascribed to Salvator Rosa.

296—(13). **A PARTY OF HORSEMEN.** *CUYP.* On the right, four gentlemen on horseback; before them, a white horse with a rider in a red coat. On the left, a horse being trained on a circular path, and other figures. An old castle near a river, trees, and a hill form the background.

Panel. 1 ft. 2⅞ in × 1 ft. 7¼ in.

An early picture, strong in colour, and well preserved.

This appears to be the same picture that was formerly in the Collection of M. van Slingelandt. See Smith's Catalogue, No. 28.

297—(55). **LANDSCAPE WITH CATTLE.** *LOUTHERBOURG.* A rock crested with bushes; a hillside beyond it to the right, with a stream flowing around its base; cattle in the water. On the left, a man on a donkey is followed by a dog driving some sheep. Hills are in the distance; a warm evening sky, with summer clouds.

Canvas. 1 ft. 9¾ in × 2 ft. 3 in.

298—(92). **A CALM.** *MONAMY.* Two sailing vessels on the left, four men on the deck of the larger one and one in the rigging; small sailing vessels in the mid-distance; a war-ship, firing, on the right; a rowing boat with two men near the front. Cloudy sky with a bright effect of cool sunlight. This picture was formerly attributed to W. van de Velde.

Engraved by R. Cockburn.

Canvas. 2 ft. × 2 ft. 5½ in.

299—(46). **SUNSET WITH SHEEP AND SHEPHERD.** *TENIERS THE ELDER.* To the left, the shepherd stands leaning on his staff, surrounded by his flock; to the right, a castle near a brook; some trees, cottages, and a church in the background. Dark sky to the right; sunset to the left.

Canvas. 1 ft. 10½ in. × 2 ft. 7¼ in.

A characteristic work of the master. Engraved by R. Cockburn.

300—(110). A SEAPORT, SUNRISE. J. VERNET.

A composition of a rock, in the middle of the foreground which overhangs a river. In the left corner figures warm themselves at a fire, a tower on the same side. On the right men are fishing.

Companion picture to No. 306.

Canvas. 2 ft. 2½ in. × 3 ft. 3 in.

Signed, J. Vernet, 1767.

301—(82). A FUNERAL PROCESSION OF WHITE FRIARS. BOURGEOIS. The background is mountainous; in the middle distance a lake is seen; clouds rest on the hills. The procession comes out from a beech-wood on the right. The first part reaches the left margin of the canvas and is led by three boys with candles, followed by one with a crucifix; then a friar with a book, chanting; then four other friars carrying the bier, on which the dead body is placed. Other friars follow.

This picture was No. 179 in Desenfans' Catalogue.

Canvas. 4 ft. 4 in. × 6 ft. 9 in.

302—(361). PORTRAIT OF SAMUEL LINLEY, R.N. GAINSBOROUGH. A three-quarter face of a young man, with powdered dark hair, black necktie, and pigtail, white shirt-front, and blue coat; a fine earnest face. There is a tradition that this head was painted in forty-eight minutes.

Canvas. 2 ft. 5 in. × 2 ft.

303—(43). (*Italian School.*) LANDSCAPE WITH AN AQUEDUCT. In the foreground a steep grey rock; before it a doorway, and a footpath with three figures on it. To the right, in the background, an aqueduct and a mountain; clear sky, with clouds.

Canvas. 1 ft. 6 in. × 1 ft. ¾ in.

Probably a companion picture to No. 305. A superior specimen by the same unknown artist.

304—(383). HER LATE MAJESTY THE QUEEN WHEN PRINCESS VICTORIA, AGED 4 YEARS. S. P. DENNING.¹ Full-length figure standing, large black hat with feathers, black velvet pelisse, sable fur round the neck and crossed over the chest, grey gloves, one of which is held in the right hand; black shoes. Background—Landscape and blue sky, with clouds.

Panel. 11 in. × 8¾ in.

Acquired in 1890.

Engraved by Messrs. Dowdeswell.

¹ Curator of this Gallery, 1821-1864.

305—(31). (*Italian School.*) **A CASTLE AND A WATER-FALL.** In the foreground on the right a rocky bank with a castle ; a stream rushes out from under a wall ; trees grow in the river's gorge. In the distance, to the left, a village on a hill ; two figures in the foreground ; evening sky.

Canvas. 1 ft. 6 in. × 1 ft. 1½ in.

Painted by an unknown Italian master of the time of Claude Lorraine ; formerly, without sufficient reason, ascribed to Guillaume Courtois, or Cortese (born at Saint-Hippolyte, in the Franche-Comté, in France, in 1621 ; died at Rome in 1679), who was an imitator of Jean Courtois, the painter of battle-scenes. *See* No. 303.

306—(111). **A SEAPORT, SUNSET.** J. VERNET. A companion to No. 300.

A composition of water and ships ; a town on the right, women in the left foreground.

Companion picture to No. 300.

Canvas. 2 ft. 2½ in. × 3 ft. 3 in.

Signed, J. Vernet, 1767.

307—(27). **GIRLS AT WORK.** CHARDIN. Six girls sitting in a room, and one standing, nearly all occupied with needle-work. To the right, a mantle and a fan on a chair. Dark background.

Canvas. 1 ft. 10¼ in. × 2 ft. 4¾ in.

308—(370). **A VIEW ON THE SEA-SHORE.** BOURGEOIS. View of the sea with high cliffs on the right ; on a mound in the centre, a cart with three horses ; two men are loading the cart with sand, one man lying down. Evening sky.

Canvas. 2 ft. 10½ in. × 4 ft. 8¾ in.

309—(320). (*After Claude.*) **GATHERING GRAPES, NEAR A TRIUMPHAL ARCH.** To the right a large Roman arch, with reliefs ; before it trees, covered with vines ; close to it some figures, gathering grapes ; to the left, a river ; behind it, hills with towers. Evening sky.

Canvas. 1 ft. 7½ in. × 2 ft. ¼ in.

Formerly ascribed to Herman Swanevelt.

310—(20). **A FRIAR KNEELING BEFORE A CROSS.** BOURGEOIS. The kneeling figure is on a mountain side. An arm of the cross stands out on the left edge of the picture.

Panel. 6 in. × 4¼ in. ; arched top.

311—(24). SOLDIERS. (*A sketch.*) BOURGEOIS. An officer in white trousers, green coat, hat and feathers, his sword in his left hand; with his right he points the way onward to a soldier, who climbs up the bank on which his officer stands.

Panel. 6 in. \times $4\frac{1}{4}$ in.; arched top.

312—(211). A RIPOSO IN AN EXTENSIVE LANDSCAPE. CLAUDE LORRAIN. In the foreground the side of a hill covered with trees, at the foot of which the Madonna is seated; the infant Christ, to whom an angel offers flowers, on her lap; St. Joseph standing near. A bridge in the middle distance, flat landscape and the sea, with mountains in the distance. Blue sky, with a few clouds.

Canvas. 1 ft. 3 in. \times 1 ft. $7\frac{1}{4}$ in.

Very delicate in tone.

313—(375). (*French School.*) A CHILD WITH HIS GUARDIAN ANGEL. In the centre, an angel coming down, and taking the arm of a naked child, who looks towards heaven, to which also the angel points with his right hand. A sea-shore forms the background. Blue sky.

Canvas. 3 ft. $3\frac{1}{2}$ in. \times 2 ft. $5\frac{1}{4}$ in.

Painted in imitation of Guido Reni.

314—(35). A ROCKY LANDSCAPE WITH ST. PETER IN PRAYER. TENIERS THE ELDER. To the left, a large rocky cave, where St. Peter, in brown mantle, is kneeling before a crucifix; before him books and two keys; to the right, a cock near a waterfall.

Signed, DTENIER (the letters T, D, and E are contracted).

Panel. 1 ft. \times 1 ft. $\frac{5}{8}$ in.

A tradition, much propagated in Flanders, says that the Apostle, whenever he heard a cock crow, used to shed tears for his denial of Christ.

Formerly described as representing a landscape with a hermit. In these two companion pictures (Nos. 34 and 35), the influence of the early Flemish School of landscape-painters, as, for instance, Paulus Bril, is to be noticed. This picture shows no trace of the younger Teniers' influence. Teniers is here still independent of the style of his son.

315—(184). A VIEW ON THE MAAS, WITH DORT IN THE DISTANCE. CUYP. In the foreground, goats, sheep, and cows, two boys, and a woman milking a cow. In the distance a view of Dort. Clear sky, with clouds to the right.

Signed

A Cuijp

Canvas. 2 ft. $\frac{3}{4}$ in. \times 2 ft. $7\frac{1}{2}$ in.

Only remarkable for the delicate harmony of the background.

316—(366). PORTRAIT OF MRS. MOODEY AND HER CHILDREN. GAINSBOROUGH. The lady walks towards the spectator, in a low-cut satin dress, with a long blue silk jacket, or pelisse, and a gauze veil, fastened at her breast, which floats behind her left shoulder. Her hair is dressed high, and powdered. She looks towards the left; her face is thus seen in slight three-quarter. She holds a child on her right arm, and leads another with her left hand. The children are bare-headed, and wear pink sashes over white muslin dresses, and red boots. Trees come rather close to the figure and the edge of the picture on the left; on the right, a glade or stretch of meadow land runs into the picture, with a clump of trees, and a grey distance. The sky is grey and cloudy; large wild plants in the foreground.

This beautiful picture was presented by Captain Moodey.¹

Canvas. 7 ft. $7\frac{1}{4}$ in. \times 4 ft. $11\frac{1}{2}$ in.

317—(232). (*English School.*) LANDSCAPE. Two peasants, a man and a woman, drive their cattle towards a ford in a mountain-stream, on the distant side of which a woman is seen tending goats. The open country, probably the Campagna, stretches away into the distance. In the front, to the right, are rocks and a temple, and a large bare tree. Warm-coloured summer sky.

Canvas. 2 ft. $10\frac{1}{4}$ in. \times 2 ft. $\frac{1}{2}$ in.

318—(340). MRS. SIDDONS AS THE TRAGIC MUSE. REYNOLDS. She sits in an arm-chair, in front view, and looks up towards the left. One arm rests on the chair; the other, the left, rests on the chair-arm, by the elbow only, the hand is raised, as if listening to some inspiring voice; head and hair wreathed in pearls. An amber-brown dress, with the bodice hung round with pearls, sits loosely at the shoulders. The white sleeves of the underdress are seen beneath. A dark-olive velvet cloak envelops the knees; her feet on a footstool. Behind her in the shadowy background stand two mutes, the one holding the bowl, the other the dagger, the insignia of Tragedy. Signed, and dated '1789,' on the edge of the robe.

Canvas. 7 ft. 9 in. \times 4 ft. 9 in.

Engraved by Hayward.

The subject of this picture, Sarah Siddons, was the daughter of Roger Kemble, manager of an itinerant company, and was born at Brecknock in 1755. She commenced her career as a singer, but soon attempted tragedy. She married Mr. Siddons in her eighteenth year, and she and her husband played in Liverpool and other places, gaining reputation and profit. In 1775 she tried her powers in London, but was unsuccessful. She then went to Bath, and with time, study, and practice, so matured her great powers, that when she appeared in London again, in 1782, her success was complete. In 1801 she transferred her talents to Covent Garden Theatre, and retired from the stage with a large fortune in 1812. She played only once again in London, in 1816, for her brother's benefit; and for a few nights in Edinburgh, to assist her widowed daughter-in-law. Mrs. Siddons

¹ For some account of the family of Moodey, or Moodie, see *Nisbett's Heraldry*, vol. ii. part iv. p. 53; also Appendix, p. 22.

possessed every personal and acquired charm necessary to success in the high walk of art she aspired to, and while in the meridian of her splendid career, brought surpassing intellectual powers and perfect dignity of acting to her work. She died in 1831.

It is related in the 'Life of Sir Joshua Reynolds,' by Leslie and Taylor, that 'Mr. Russell, author of the "History of Modern Europe," had sung her praises under the title of "The Tragic Muse"' before she left London. His verses are forgotten, but they may have suggested to Reynolds the subject of his picture. The sittings were probably given in either April or September in 1783, and continued into the spring of 1784, in the Exhibition of which year this, the finest example, probably, of truly idealised portraiture, was exhibited, in which we have at once an epitome of the sitter's distinction, calling, achievement, and the loftiest expression of which the real form and features are capable. In the quality of colour, as far as the head, bust, and arms are concerned, the picture ranks with the very finest of the master, and is in perfect preservation. The drapery has a rich sobriety of colour, and even a Rembrandtesque quality in its brown; but most eyes really trained to fine appreciation would desiderate, I think, a low-toned Venetian splendour for the sweeping pall of sceptred Tragedy. On the stateliness of the action, and loftiness of the expression—"the rapt soul sitting in the eyes"—it is unnecessary to dilate.

The conception of this noble work was no doubt suggested by Michael Angelo's *Isaiah*.

Mrs. Siddons told Mr. Phillips 'that it was the production of pure accident. Sir Joshua had begun the head and figure in a different view; but while he was occupied in the preparation of some colour, she changed her position, to look at a picture hanging on the wall of the room. When he again looked at her, and saw the action she had assumed, he requested her not to move; and thus arose the beautiful and expressive figure we now see in the picture.'

This may be strictly true of the position of the head; but the up-raised arm is that of the Prophet, and the two attendant figures prove that Reynolds thought of the Sistine Chapel. These figures are called by some Pity and Terror, and by others Pity and Remorse, but are more like Crime and Remorse. One bears a bowl, the other the dagger of Tragedy, and there is nothing of pity in the expression or action of either. Sir Joshua painted the head of one of these figures from his own, and the study is in possession of Mr. W. Mayor.

There is another anecdote extant on the subject of this picture. According to Mrs. Jameson, Mrs. Siddons used to describe Sir Joshua as taking her by the hand, and leading her up to the platform, with the words: 'Ascend your undisputed throne; bestow on me some idea of the Tragic Muse.' On which she said: 'I walked up the steps, and instantly seated myself in the attitude in which the Tragic Muse now appears.' Perhaps the two stories may be reconciled, if we suppose that the attitude was the same as regards the arms, the turn of the head and body being afterwards changed, as described to Mr. Phillips. Sir Joshua inscribed his name on the border of her drapery (as he had done on that of Lady Cockburn), saying: 'I could not lose the honour this opportunity afforded me of going down to posterity on the hem of your garment.' Once, when looking at the picture at Grosvenor

House, Mrs. Siddons told the Rev John Sandford that Sir Joshua intended to work considerably more on the face. When he told her this, on her rising from her last sitting, she answered that she thought it could not be improved. On his showing her the finished picture, he said he had taken her advice, and had not touched the face since she last sat for it.

'The original picture was bought by M. de Calonne for 800 guineas. At the sale of his pictures in 1795 the "Tragic Muse" passed into the hands of W. Smith, Esq., M.P. for Norwich, for 700*l.* From him Mr. Watson Taylor purchased it for 900*l.*, and at his sale in 1822 it was bought by the first Marquis of Westminster for 1,760 guineas.¹ There is an excellent *replica* of the picture at Langley Park, Stowe, the seat of Mr. Harvey, M.P., given by Sir Joshua to Mr. Harvey's grandfather in exchange for a large boar-hunt by Snyders, which Sir Joshua admired, and which used to hang in the place now filled by the "Tragic Muse." This is certainly the finest example of the picture after the original in the Grosvenor Gallery. The Dulwich *replica* (which is the one marked in Sir Joshua's account as sold to M. Desenfans in June, 1789, for 735*l.*) is inferior, and, according to Northcote, was painted by Score, then one of Sir Joshua's assistants. There is a *replica* (including only the upper part of the figure) in the possession of Mrs. Combe, of Edinburgh; and another, a full-length, in Lord Normanton's Gallery, of the history of which I am not informed."²

See also an extract from a MS. journal of Miss C. Fanshawe, in the Appendix, p. 646, of the same volume, for an account of an interview the writer had with Mrs. Siddons, in which Mrs. Siddons said that she did not think Sir Joshua painted the duplicate now in possession of Lord Grosvenor. 'The original is at Dulwich College.'

See Hazlitt's Essays on Art, p. 398.

319—(49). (*School of Cl. J. Vernet.*) VIEW OF THE HARBOUR OF GENOA. To the right, steep rocks, with a high gate; in the foreground, figures, mostly occupied with fishing; in the background, a lighthouse; an English frigate to the left. Bright cloudy sky.

Canvas. 3 ft. 6 in. × 4 ft.

320—(1). PORTRAITS OF MRS. SHERIDAN AND MRS. TICKELL. GAINSBOROUGH. Mrs. Tickell sits on a bank, dressed in a yellowish ochre-coloured dress, cut low in front, with sleeves to the elbow. Her bushy dark hair is dressed out from her head. She looks out from the picture directly at the spectator, with keen, dark, intelligent eyes. She holds a music-book in her lap: her right hand is about to turn over a page; her left holds the edge of the book nearest to her.

Mrs. Sheridan stands half behind her sister. She is dressed in a blue, or blue-green, silk dress, fashioned like her sister's, with a black velvet band and buckle around her waist. She leans with her left elbow on the head of a long guitar, or lute; her right hand crosses the other at the wrist, and falls over it. She looks away towards the right, and a little upwards. A copse of hazel-wood is the background; this

¹ The Duke of Westminster's picture was No. 245 in the Guelph Exhibition, 1891.

² *Life of Sir Joshua Reynolds*, by Leslie and Taylor, vol. ii. p. 424, note.

becomes a hedge on a bank at the top of a steep slope of meadow, in the middle distance. The bank on which Mrs. Tickell sits has a primrose plant in full blossom ; on the left, at the feet of Mrs. Sheridan, a mass of violets may be seen, though their colour is much faded. There is a tradition that the music is the score and words of a song of spring, written by Mr. Tickell, the music by T. Linley, which was once celebrated by the wonderful singing of the sisters.

Canvas. 6 ft. 5 $\frac{3}{4}$ in. \times 5 ft.

Mrs. Jameson says : 'The head of Mrs. Sheridan is exquisite, and, without having all the beauty which Sir Joshua Reynolds gave her in the famous St. Cecilia, there is even more mind.'

These ladies were the daughters of Thomas Linley, whose portrait is No. 140. Respecting this family it may be noted that Thomas Linley was the leading professional musician at Bath in and before 1770, when the great passion at Bath was music. The public concerts were the first in England ; and the works of Rauzzini, Jackson, the Linleys, and Dr. Harrington were produced in a style that had never then been equalled.

Little Eliza Ann Linley, the composer's eldest daughter, used to stand at the Pump-room door with a basket, selling tickets, when only a girl of nine. She was very lovely, gentle, and good, and her pet name was the 'Maid of Bath.' Later she gained a high reputation, not only in Bath, but in Oxford and London, by her singing in the Oratorios and other high-class music, and was a favourite everywhere.

She was acknowledged to be a model of personal beauty, and she was surrounded with admirers. The gossip of the time indicates Halhed, Sheridan's poetic partner, as one of her lovers. Charles Sheridan was certainly another. A miserly Wiltshire squire, Walter Long, also fell in love with her, and would have married her. She refused him ; and he not only resigned himself to his disappointment, but gave out that he was the responsible cause for breaking off the match, and settled 3,000*l.* on her as an indemnity for the supposed breach of covenant. This incident formed the subject of Foote's 'Maid of Bath, a Comedietta,' played in 1770. Richard Brinsley Sheridan had silently succeeded in winning her affections ; and he contrived to mystify Halhed, to blind his brother Charles, and to make the man she fancied she loved, a certain roué, Captain Matthews, actually odious in her eyes. He eventually carried her off to Lisle, in France, where they were married in 1772. On his return he fought two duels with Matthews, the details of which are all found in the Lives of Sheridan.

This lovely girl was the original of Sir Joshua Reynolds' St. Cecilia.

Her sister, Maria Linley, soon after married Sheridan's friend, Richard Tickell, who was a wit, and a man of pleasure of the time ; famous as the author of a satire or squib, called 'Anticipation,' an imaginary debate in the House of Commons ; the 'Epistle of Fox in town to John Townshend ;' and other *jeux d'esprit* ; also of a very successful comic opera, 'The Carnival of Venice,' and an operatic version of 'The Gentle Shepherd.' He was made a Commissioner of Stamps, chiefly by favour of Brummel, Lord North's private secretary, and father of the famous 'Beau.' He killed himself in 1794, by throwing himself from his window in Hampton Court Palace, where he had apartments. Gainsborough painted a fine portrait of him, now

in the possession of Sir Charles Mills, Bart., M.P., and exhibited in the 'Old Masters,' at the Royal Academy in 1875.

The portraits were painted at Bath, as was the portrait of their handsome brother William, who was Sheridan's partner in the ownership of Drury Lane Theatre. The picture shows him to have had much of his sister's beauty.

Sir Joshua Reynolds painted Mrs. Sheridan as St. Cecilia; it was exhibited in 1775. It remained in Sir Joshua's possession till 1790, when Sheridan bought it for one hundred and fifty guineas. After his death, it was purchased, at the sale of his effects, by Mr. Burgess, solicitor, from whom it was bought by the Marquis of Lansdowne for 600*l.*, and now forms one of the most precious ornaments of the Bowood Gallery.¹

Gainsborough painted her portrait at full length. This picture was exhibited at the Royal Academy in 1783. It is a very beautiful picture, and is now at Delapr  Abbey.

The history of these pictures, in reference to the acquisition by Dulwich College, is simple.

The Rev. Ozias T. Linley was elected a Fellow of the College in 1816.² He was in possession of certain of the pictures now referred to. His brother, William Linley, of Furnival's Inn Chambers, in a letter dated March 27, 1831, intimates his intention of bequeathing his family pictures to the College. In the same document he confirms a gift that his deceased brother, the Fellow of the College mentioned above, made—of Mr. Linley, by Gainsborough; Mr. Samuel Linley, by Gainsborough; a crayon portrait of Miss Maria Linley, by Sir T. Lawrence.

These, and the rest, remained in his possession till his death in the spring of 1831, when they were obtained from his executors by the Master, Warden, and Fellows of Dulwich College.

The complete list of his pictures thus acquired is as follows:—

No. **178**—(359). HIS OWN PORTRAIT, when a boy, by Sir T. Lawrence.

No. 140 —(358). HIS FATHER,	} by Gainsborough.
No. 302 —(361). HIS BROTHER SAMUEL,	
No. 331 —(362). HIS BROTHER THOMAS,	
No. 320 —(1). HIS SISTERS, MRS SHERIDAN AND MRS. TICKELL,	

No. **456**—(47). HIS MOTHER, by Ozias Humphrey, R.A.

No. (360)—p. 134. A crayon portrait of MRS. TICKELL,	} by Sir Thos. Lawrence.
No. (357)—p. 133. A crayon portrait of REV. OZIAS T. LINLEY,	

HIS SISTER, MRS. TICKELL, when a child, by Ozias Humphreys.

¹ See *Life of Sir Joshua Reynolds*, by C. R. Leslie, R.A., and Tom Taylor, vol. ii. p. 552.

² See William Young's *History of Dulwich College*, vol. ii. p. 375, c. ix.

In compliance with a request made through her solicitor, Mr. Henry C. Chilton, by Miss Tickell, only daughter of the subject of the portrait, the last-mentioned picture was given up to her by the College, by a minute dated May 29, 1835.

321—(18). WINTER. TENIERS THE ELDER. A peasant in brown coat and brown slouched hat, holding a stick over his shoulder; walks in a stooping position to the right; snow lies on the ground and on the cottages in the background. Dark grey sky. Signed

D. T. F.

Canvas. 2 ft. 2 in. × 1 ft. 4½ in.

322—(102). FLOWERS ENCIRCLING A RELIEF. SEGHERS. In the centre an oval relief, encircled by a broad rococo frame, representing the Virgin and Child with St. Elizabeth in adoration; on the frame, four groups of flowers, as hyacinths, jonquils, tulips, jasmins, roses, mallows, pinks, snowdrops, tuberoses, hellebore, ivy, and iris. Signed

Daniel Seghers. Soc^{ts} JESU

Canvas. 3 ft. 1¾ in. × 2 ft. 3½ in.

An important work of the master, the colours very forcible and delicate in tone, the figures probably by Erasmus Quellinus (1607–1678), pupil of his father the sculptor Erasmus; he worked at Antwerp. Mentioned by Waagen.¹

323—(34). MARY MAGDALENE IN A CAVE. TENIERS THE ELDER. In the foreground, a large cave; to the right, a waterfall; in the centre, a brook; near it a hare and a heron; to the left Magdalene seated, holding a crucifix in her left hand; near her are books, a crane, a scourge, some cabbages, and turnips. View of mountains in the background. Evening sky. Signed and dated

D TENIER IV

1634

Panel. 1 ft. × 1 ft. 8½ in.

324—(22). (After Paul Potter.) CATTLE IN A LANDSCAPE. A dark cow standing near a tree; one lying down to the left; a church in the distance; clear evening sky.

Panel. 7 in. × 8½ in.

¹ *Treasures of Art*, vol. ii. p. 345: 'A very admirable picture of his master, so justly celebrated in his own times, and whose red roses still flourish in their original beauty, while those of the later painters—De Heem, Huysum, and Rachel Ruysch—have more or less changed.'

A clever imitation of the master : probably taken from one of his authentic paintings.

325—(38). LANDSCAPE WITH CATTLE AND FIGURES. BOURGEOIS. A rising ground in the centre, with cattle on the top and at the foot ; a large tree on the right and a boy with two dogs ; a winding stream on the left. Evening effect in the sky.

Canvas. 3 ft. 3 $\frac{1}{4}$ in. \times 4 ft. 1 in.

326—(77). A SEAPORT WITH ORIENTAL FIGURES. LINGELBACH. In the foreground, numerous figures in Oriental costumes ; in the centre a horseman with a quiver full of arrows ; to the left, a statue of Neptune ; to the right, a man sitting ; at his feet a globe, a cross, and some papers. In the background, a lighthouse and ships ; to the left, Roman ruins ; cloudy sky. Signed and dated,

J. LINGELBACH
FECIT
1670

Canvas. 2 ft. 2 $\frac{1}{2}$ in. \times 2 ft. 9 $\frac{1}{2}$ in.

The scenery recalls the port of Genoa.

327—(75). BOATS IN A STORM. BAKHUISEN. Some river fishing-boats have been caught in a storm. Among them is a large boat trying to make head against the wind, and in dangerous proximity to a pier. Three small boats in the foreground are in the same condition. A number of people on a sandy bank behind the pier are making their way against the wind to lend assistance to the endangered boats. A church tower and the top-masts of small coasting craft in the distance to the right. On the left, the open river is seen, with two fishing-boats beating down the stream. The view on this side is closed by the river's bank, on which is another church. Dark storm-clouds, with a bright gleam of light on white clouds to the right.

Signed, on the back of a boat, and dated on a floating plank, 1696.

LBAKHUISEN Z

Canvas. 2 ft. $\frac{1}{2}$ in. \times 2 ft. 7 in.

328—(202). ITALIAN LANDSCAPE. CLAUDE J. VERNET. On the left, high rocks, with a waterfall ; to the right, in the fore-

ground, a road, where oxen draw a vehicle, loaded with blocks of marble ; various figures about ; blue sky with clouds. Signed

Fait à Rome Par J Zernet

Canvas. 3 ft. 11 in. × 5 ft. 7 $\frac{1}{4}$ in.

Formerly in the Calonne Collection. Mentioned by Waagen.¹

329—(19). (*Dutch School.*) A HAWK AND SPARROWS. The hawk stands over a hen-sparrow that it has killed, and, open-mouthed, defies the cock-bird, which stands in an attitude of attack to the left ; a tree-stump and some honeysuckle in the foreground.

Canvas. 2 ft. 4 $\frac{1}{2}$ in. × 1 ft. 8 $\frac{1}{2}$ in.

Formerly ascribed to Jan Weenix

330—(216). ANTIQUE MONUMENTS IN A PARK WITH FIGURES. VAN BERGEN. A courtyard outside an Italian town. Statues and a fountain. In the centre cypress and olive trees ; cows, sheep, a bull and a donkey are dotted about ; in the foreground, women and children, some sitting and some walking ; in the back a convent ; blue sky.

Canvas. 1 ft. 9 $\frac{3}{4}$ in. × 2 ft. $\frac{3}{4}$ in.

This picture has previously been ascribed to Jacob van der Does, and also to Karel du Jardin. But landscape and animals prove clearly the influence of Adriaen van de Velde, whose only pupil was Dirk van Bergen. The figures, however, are evidently painted by a different artist, whose colouring is more variegated.

331—(362). PORTRAIT OF THOMAS LINLEY. GAINSBOROUGH. Three-quarter of a young man, dressed in a red coat, white necktie ; black cocked hat under his arm. He was born in 1756, and gave promise of attaining great celebrity as a musician, but was accidentally drowned in 1788.

Canvas. 2 ft. 5 $\frac{1}{2}$ in. × 2 ft. $\frac{1}{2}$ in.

332—(6). FIGURES WITH SHEEP AT A WELL. VAN HERP. To the right, a woman with a basket of apples ; near her, a girl asking for fruit ; a boy hiding himself behind her and eating an apple ; before him a dog. To the left, a well, two peasants, sheep, goats, and a cow. A cottage and a flat landscape in the distance ; cloudy sky.

Panel. 1 ft. 10 $\frac{1}{4}$ in. × 2 ft. 4 $\frac{1}{2}$ in.

¹ *Treasures of Art*, vol. ii. p. 348.

Probably an early work of the master, without brilliancy in the colouring, but careful in execution.

Engraved by R. Cockburn

333—(138). A SKETCH. REYNOLDS. A knight in armour, bareheaded, and mounted on a grey prancing horse. An appearance of a battle in the background. Cloudy sky.

Canvas. 2 ft. 6½ in. × 2 ft.

334—(7). *After Paul Potter.*) CATTLE AND SHEEP. Three oxen and a sheep to the left. One ox rubbing himself against a tree; opposite him, a sheep lying on the ground; another ox lying on the ground; a third in the centre of the foreground, standing behind with his back turned to the spectator; in the distance to the right a village; stormy sky.

Panel. 1 ft. 2¾ in. × 1 ft. 8½ in.

The signature 'Paulus Potter fe.' on this picture is not genuine. A clever imitation of this artist.

335—(23). VIEW ON THE SEA-SHORE. BOURGEOIS. Cliffs on the right; in the foreground, a man, in a red coat, on horse-back; another on foot, near a prancing horse. View of the sea, with a sailing boat, on the left. Cloudy sky.

Canvas. 3 ft. 3 in. × 4 ft. ¾ in.

336—(303). (*School of Claude.*) A ROMAN LANDSCAPE, WITH MERCURY AND ARGUS. A large tree in the centre, with cattle; to the left, Mercury sitting on a bank and lulling Argus to sleep with music from his pipe; to the right the faun-coloured heifer, (Io). Ruined temples on the right. Blue sky with clouds.

Panel. 1 ft. 1½ in. × 1 ft. 1¾ in.

Formerly ascribed to Claude Lorrain.

337—(198). (*Berchem.*) RUINS, WITH CATTLE AND FIGURES. In the foreground a pool, in which a kneeling woman washes linen, and converses with another woman holding a basket of washed clothes under her left arm. Behind the kneeling figure, on the left, are a goat, a red and a brown cow, and a herdsman. In the background, to the right, a ruin, with large blocks of stone and some

foliage, behind a part of which a donkey's head and a man's face are partly seen. On the left a valley and a hill ; cloudy sky. Signed

Berchem

Panel. 1 ft. 1 $\frac{7}{8}$ in. \times 1 ft. 5 in.

An early work of the master ; not well preserved.

338—(110). A MOUNTAIN-VALLEY WITH RUINS. BREENBERGH. On the right, steep rocks with bushes and a pine-tree ; on the left, a lake, and above it, the declivity of a mountain. In the distance, hills. To the right a road, which winds around the base of a ruined castle ; two men driving flocks of sheep ; a man on a donkey. In the immediate foreground, a drover with a herd of sheep, goats, cows, a donkey, and a loaded pack-horse ; he is pointing the way to a man in a helmet, with purple drapery, walking with a lady in a blue dress, who has also a child with her ; blue sky with a few clouds.

Panel, elliptical. 1 ft. 1 $\frac{1}{2}$ in. \times 1 ft. 5 $\frac{1}{2}$ in.

339—(89). LANDSCAPE, WITH CATTLE AND FIGURES. LOUTHERBOURG. A clump of elms forms the middle mass of the composition ; a warm setting sun is behind them. A group of cows, a calf, sheep, and a donkey occupy the middle of the foreground ; they drink from a stream which comes to the edge of the picture. Prominent among them is a white cow ; a man and a dog look after the herd ; a mounted figure is in the middle distance. Two beech-stems are on the right.

Canvas. 2 ft. 2 $\frac{1}{2}$ in. \times 3 ft. 2 in.

340—(112). RIVER SCENE BY MOONLIGHT. VAN DER NEER. The river occupies the centre of the picture ; houses on either side in the distance ; a church to the left, over it the full moon. In front a fisherman and a wayfarer. Cloudy sky. Signed

XX DN

Canvas. 1 ft. 10 $\frac{1}{2}$ in. \times 2 ft. 5 in.

There is a similar picture to this at Stafford House.

341—(44). AUTUMN. TENIERS THE ELDER. An innkeeper, with vine-leaves round his head, stands smiling before his inn ; a jug in his left hand, and holding up a wine-glass with his right ; before him three casks : a vineyard and trees in the distance. Blue sky with light clouds.

Canvas. 2 ft. 2 in. \times 1 ft. 4 $\frac{1}{2}$ in.

Desenfans' Catalogue, No. 96.

342—(25). A MAN HOLDING A HORSE. BOURGEOIS. A spirited sketch. A man in the dress of a cavalier holds a prancing horse.

Canvas. 8 in. × 6 in.

343—(70). (*Dutch School.*) A COW. A brown cow trotting from right to left and turning her head. A tree, dark hedge, and blue distance.

Panel. $7\frac{5}{8}$ in. × 5 in.

Formerly ascribed to Paul Potter.

344—(95). TOBIT AND THE ANGEL. BOURGEOIS. The angel, in white, presses on with the young Tobit, in red, who carries a fish in his left hand. Dark sky and distance; thinly painted on dark oak.

Panel. Circular, $7\frac{1}{2}$ in. diameter.

345—(308). (*French School.*) A GIRL WITH A HURDY-GURDY. A whole-length figure, with a galanti-show at her back, playing a hurdy-gurdy and standing at a doorway. Dark background.

Panel. $9\frac{1}{8}$ in. × $8\frac{1}{2}$ in.

A slight sketch, the colours of deep tones.
Formerly ascribed to Chardin.

346—(382). THOMAS STOTHARD, R.A. JOHN WOOD. Three-quarter-length figure, life size, apparently about seventy-five years of age, seated in an arm-chair. The right hand, in which is held a pair of spectacles, rests on a large book, lying open on a table. Red curtains and books on shelves form the background.

Canvas. 4 ft. 3 in. × 3 ft. 3 in.

Presented to the Gallery by Miss Elizabeth Wood, sister of the artist.

Thomas Stothard, R.A.,¹ was born in London in 1755. He was sent to school in Yorkshire, and afterwards to Ilford, near London; but in 1770 he lost his father, and as he showed an early disposition for drawing, he was apprenticed by his mother to a designer for brocaded silks, in London. Finding, however, little occupation in that department of art, he was led to try the illustration of books, and in this he fully succeeded. He became a student of the Royal Academy in 1778, and was a constant contributor to its exhibitions. He was elected an associate of the Academy in 1791, was made a member in 1794, and in 1812 was appointed Librarian, an office he held until his death in 1834. Stothard's designs are said to amount to as many as 5,000, of which more than 3,000 have been engraved. One of the most popular of his pictures is 'Canterbury Pilgrims.' His highest quality was his power of invention, and his pictures are often very richly coloured.

¹ The Royal Academy Catalogues. *The Life of Thomas Stothard*, by Mrs. Bray.

347—(45). A SKIRMISH OF CAVALRY. SNAYERS. To the right, a river, near which numerous soldiers on horseback are fighting with swords and pistols; further back are other groups of fighting men; bushes and trees in the background. Blue sky with light clouds. Signed, F. EL PINTOR.

Canvas. 2 ft. 5 in. × 3 ft. 5½ in.

Mentioned by Waagen.¹

348—(192). LANDSCAPE WITH CATTLE AND FIGURES. CUYP. A low sandy place, with patches of marshy grass; to the left, a mound, on which two goats browse; three shepherds and sheep in the middle ground; on the right, three cows. A flat marshy distance, and clear, cool sky; some clouds to the right.

Signed

A cnyyp

Panel. 1 ft. 2⅞ in. × 1 ft. 10½ in.

A particularly important work of the master, as it is painted in his earliest style, of which only a few examples have come down to us. It somewhat recalls the manner of van Goyen.

349—(245). (*School of J. van Ruisdael.*) A CANAL WITH A BRIDGE. To the left, small houses, a windmill and trees; in the centre a canal and a bridge, from which two figures are fishing. To the right a footpath, with a wayfarer. Blue sky with dark clouds.

Panel. 1 ft. 2¾ in. × 1 ft. 7½ in.

¹ *Treasures of Art*, vol. ii. p. 343: 'A clear and carefully-painted picture by this early but very meritorious landscape and cattle painter.'



ROOM VII

[*The pictures in this room do not belong to the Bourgeois Collection. They were bequeathed to the College by WILLIAM CARTWRIGHT, EDWARD ALLEYN, and others.*]

350—(127). FRUIT WITH A SQUIRREL: Described by Cartwright as 'A long pictur of grapps, peaches, & other fruit with a squerell in it.'

A bundle of asparagus, figs, &c., and a flying bird introduced.

No. 85 in Cartwright's Catalogue. 3*l*.

Canvas. 1 ft. 8 $\frac{3}{8}$ in. \times 3 ft. 6 $\frac{3}{8}$ in.

351—(122). DEAD GAME: Described by Cartwright as 'A great pictur of fowls & a Rabett & a hare, a very long large pece.'

Hare, rabbit, woodcock, and snipe, all hanging over and partly resting on a table, on the cloth of which is placed one snipe.

No. 185 in Cartwright's Catalogue. 12*l*.

Canvas. 3 ft. 4 $\frac{3}{4}$ in. \times 4 ft. 10 $\frac{1}{2}$ in.

352—(81). OUR SAVIOUR and ST. JOHN the BAPTIST as children. Described by Cartwright as 'Our Saviour and John, after Vandik.'

A copy, after Vandyke, from the picture in the Royal Collection.

No. 99 in Cartwright's Catalogue. 4*l*.

Canvas. 2 ft. 5 $\frac{1}{2}$ in. \times 2 ft. $\frac{1}{2}$ in.

353—(96). A PROCESSION OF MARINE DEITIES. Described by Cartwright as 'Two naked women, an ould man with a long whit beard and red mantell, a doge and a Tritan, a large pictur on a bord'

No. 176 in Cartwright's Catalogue. 7*l*.

Panel. 2 ft. $\frac{3}{4}$ in. \times 2 ft. 7 in.

354—(62). PORTRAITS: A MAN and a WOMAN,¹ in an emblematical picture. Attributed to Lucas de Heere.²

¹ The description of the picture is taken chiefly from Manning and Bray's *Surrey* (vol. iii. p. 444), but with a few additions and corrections. It has not been found possible to obtain any further explanation of its subject and devices.

² Lucas de Heere, 1534–1584, a painter of portraits and history; born at Ghent; a pupil of Francis Floris; resided many years in England.

The picture is in a black frame, and contains the portraits of a gentleman and lady, three-quarters length. He has a beard, a small ruff, and a ring on his forefinger; she is in a close dress, a small ruff, close head-dress, with rings on the middle and little finger of the right hand and on the little finger of the left hand. Between them is a tomb, below which lies a corpse, naked, except a cloth round the middle. The head of the corpse rests on a sheaf of corn, and ears of corn lie beneath the body. On the tomb is a skull, on which rests the gentleman's left hand and the lady's right, which are joined. Above this is a burning candle in a candlestick, on each side of which is a wool-pack and a brass or metal vase filled with flowers.

Over the gentleman are arms, 1 and 4. *Gu.*; a fess engrailed between three boars' heads coupé *Or*; 2 and 3 *Sa.* three lions rampant *Arg.* Over all a crescent *Or* for a second son. On the tomb, by his side, the arms of France and England quarterly.

Over the lady, in the upper part of the picture, arms in six quarterings: 1. *Sa.* a lion rampant *Arg.* [*Williams*]; 2. *Sa.* two spears' heads *Arg.* [*Pryce?*]; 3. *Arg.* a chevron between three fleurs de lis *Sa.* [*Dixwell, &c.*]; 4. *Arg.* three chevrons *Gu.* [*Lougher, of Glamorgan?*]; 5. *Arg.* a lion rampant *Sa.* [*Hughes, Lloyd, &c.*]; 6. same as 1.

On the tomb, by her side, arms, barry nebuly *Sa.* and *Arg.* a chief *Gu.* a lion passant *Or.*

Over the gentleman's head,
ætatis suæ 47

Over the lady's head,
ætatis 28

Over the joined hands, W. I. 'Behowlde ower ende.' I. I.
Under them, on the face of the tomb,

'The worde of God
Hathe knit vs twayne
And Death shall vs
Devide agayne.'

On one side of the tomb, 'AN^o;' on the other, '1560.'

The candle stands between these words, 'Thus consumythe—ovr tyme.'

On each wool-pack is a merchant's mark. On one 'an^o I.' On the other, 'an^o X.'

On each wool-pack is written,¹ 'Good. Lemster. p. daell.'

At the bottom of the picture, 'Lyve to dye and dye to lyve eternally.'

¹ The wool in and near Leominster, commonly called Lemster Ore, is a most estimable branch of commerce; it has been frequently sold for thirty shillings a stone.

Mr. Drayton thus writes of the wool:—

Where lives the man so dull, on Britain's farthest shore,
To whom did never sound the name of Lemster Ore?
That with the silk-worm's web for smallness doth compare,
Wherein the winder shows his workmanship so rare:
As doth the fleece excel and mocks her looser clew;
As neatly bottom'd up as Nature forth it drew

—*An Account of Leominster and its Vicinity.* By John Price. Ludlow, 1795.

Round the frame in gold letters, beginning at the top,

‘When we are deade and in owr graves,
And all owre bones are rottvn,
By this shall we rememberd be,
When we shulde be forgottvn.’

Panel. 2 ft. $7\frac{3}{4}$ in. \times 3 ft. $4\frac{1}{4}$ in.

355—(125). STILL LIFE: A herring and a loaf on a dish ; a knife lying across the dish ; a glass, and a Rhenish beer jug with a cover.

Panel. 1 ft. $2\frac{3}{4}$ in. \times $11\frac{3}{4}$ in.

356—(99). A COMPANY OF HORSE SOLDIERS. Described by Cartwright as ‘An ould pictur on a bord, with soulders on horseback, done by Bruegel.’

Attributed to Brueghel.¹

No. 28 in Cartwright’s Catalogue. 5*l.*

Panel. 1 ft. $8\frac{3}{4}$ in \times 1 ft. 4 in.

357—(123). DEAD GAME: Described by Cartwright as ‘A hare hanging upon a huk & 2 birds on a Table.’

No. 67 in Cartwright’s Catalogue. 3*l.*

Canvas. 2 ft. $8\frac{1}{4}$ in. \times 2 ft.

358—(95). A BAG-PIPER AND A GIRL. Described by Cartwright as ‘A pictur of a bag-piper and a man corting his lass, on a large bord.’

No. 175 in Cartwright’s Catalogue. 5*l.*

Panel. 2 ft. $1\frac{1}{2}$ in. \times 2 ft. $7\frac{1}{2}$ in.

359—(113). SEA-PIECE: Described by Cartwright as ‘A Galley of Malta y^e coulers Red with whit crosses full of passingers, a yard & a halfe long & a yard deepe. Castro.’²

No. 225 in Cartwright’s Catalogue. 7*l.*

Canvas. 2 ft. 6 in. \times 4 ft. 5 in.

360—(112). LANDSCAPE: A VIEW ON THE THAMES. CORNELIUS BOL.³

A view on the Thames, on the right Somerset House and the Savoy ; distant views of Whitehall, Westminster Abbey and Westminster Hall.

¹ Peter Brueghel, 1510–1570, a pupil of Peter Kouc, painted landscapes with companies of soldiers marching, &c.

² There is no trace in the recognised authorities of a painter of sea-pieces bearing this name.

³ Cornelius (or Cornelis) Bol painted views of London in the reign of Charles II.

Lambeth Palace on the left : the river on the left is busy with small boats and river traffic.

Signed, C.B.

Canvas. 2 ft. 1 in. × 3 ft. 6 $\frac{5}{8}$ in.

361—(118). SEA-PIECE : Described by Cartwright as 'A large Sea Scift of 2 yards long & a yard & something more depe, shippes, a block hous, a wharfe & an ale house, a Ruffe watter Castro.'

No. 224 in Cartwright's Catalogue. 10*l.*

Canvas. 5 ft. 10 in. × 3 ft. 1 $\frac{1}{2}$ in.

362—(67). PORTRAIT : HEAD OF A WOMAN. JACOB HUYSMANS.¹ Described by Cartwright as 'A woman in a blue mantell in a gilt fram on a 3-quarters clouth, don by Housman.'

Very well painted head of the Lely School ; left hand and arm across the body ; right shoulder bare ; dark drapery on left shoulder.

No. 72 in Cartwright's Catalogue. 5*l.* Housman.

Canvas. 2 ft. 5 $\frac{1}{2}$ in. × 2 ft. $\frac{1}{2}$ in.

363—(18). PORTRAIT : RICHARD LOVELACE. The Poet and Cavalier. Described by Cartwright as 'Colonell Louliss his pictur, in armor, 3 quarters clouth.'

Son of Sir William Lovelace (of Woolwich), represented in No. 365. 1618–1658. He was educated at Charterhouse and Gloucester Hall, Oxford. He served in the Scottish Expeditions, 1639 and 1640, and rose to the rank of Colonel in the Royal army. Presented to the House of Commons the Kentish Petition in favour of the King (1642), committed to the Gate House, and there wrote the song, 'To Althea from Prison,' 'When Love with unconfined wings.' After the surrender of Oxford he formed a regiment for the service of Louis XIV., was wounded at Dunkirk, and on his return (1648) again imprisoned ; in prison, collected and revised his poems and prefixed to them the title 'Lucasta' (i.e. Lux Casta), the name by which he addressed Lucy Sacheverell. With broken health and fortunes he died 1658, and was buried at St. Bride's Church, Fleet Street.

'He was accounted' (says Antony Wood)² 'the most amiable and beautiful person that ever eye beheld, a person also of innate modesty, virtue, and courtly deportment.'

Three-quarter face. In armour, a pink scarf over the right shoulder held to the breast by the outspread hand.

No. 100 in Cartwright's Catalogue. 3*l.*

Canvas. 2 ft. 5 $\frac{1}{2}$ in. × 2 ft. 1 in.

A portrait of Lovelace engraved by Hollar is prefixed to the original edition of the 'Posthume Poems,' collected and published by his brother Dudley.

¹ Jacob Huysmans was born at Antwerp, 1656, resided for many years in England, where he was regarded as a rival of Lely. Amongst his works are a portrait of a lady at Windsor, and an altar-piece in the Queen's Chapel, St. James's. He died in London, 1696.

² *Athenæ Oxonienses*.

364—(16). PORTRAIT: THOMAS LOVELACE. Described by Cartwright as 'Thomas Loulass, his pictur, with a hare lip on a board.'

Younger son of Sergeant Lovelace, represented in No. 372. 1563-1591. Pilgrim to Rome 1583?

Yellow doublet, ruff, black cloak, with a double gold thread through it; gloved hands across the doublet. Inscription, Thomas Lovelace, 1588, ætatis suæ 26.

No. 180 in Cartwright's Catalogue. 10s.

Panel. 2 ft. 6 in. × 1 ft. 11½ in.

365--(17). PORTRAIT: SIR WILLIAM LOVELACE (of Woolwich). Described by Cartwright as 'Loulass, his father, in black armor & a red scarfe on a board.'

Son of Sir William Lovelace, represented in No. 367, and father of Richard Lovelace. 1584-1628. Knighted by James I., 1609.

Three-quarter face. Dark complexion, with moustache and imperial, lace collar, amber-coloured scarf across the armour over the right shoulder.

No. 179 in Cartwright's Catalogue.¹

Panel. 2 ft. 1½ in. × 1 ft. 9¾ in.

366—(77). Probably ELIJAH RAISING THE SON OF THE WIDOW of Zarephath.

A bearded figure stoops down, with outstretched arms, over the nude body of a young child.

The figures are larger than life.

Canvas. 5 ft. 2¼ in. × 3 ft. 7¾ in.

367—(15). PORTRAIT: SIR WILLIAM LOVELACE (of Bethersden). Described by Cartwright as 'S^r Will. Loulass on a bord to y^e knees, with a chan of gould about his neck, in a Ruffe & truncke hous.'

Son of Sergeant Lovelace represented in No. 372. 1561-1629. Knighted at Dublin by the Earl of Essex, 1599.

Full-face, right hand in belt, left hand on sword hilt.

No. 165 in Cartwright's Catalogue. 2l.

Panel. 3 ft. 5¾ in. × 2 ft. 7¼ in.

368—(23). PORTRAIT: BEZA. A.D. 1519—1605.

Théodore de Bèze, the eminent French Scholar and Reformer, born at Vezelai. Professor of Greek at Lausanne; was sent (1559) to ask the intervention of Henry of Navarre in behalf of the Huguenots; finally settled at Geneva, and became the most active and influential associate of Calvin, to whose position and influence in the Church at Geneva he succeeded, 1564. Beza presided at the Synod of Rochelle, at which the 'Confession of Faith' of the French Protestant Church

¹ Price effaced.

was settled. He presented the valuable uncial MS. of the Gospels and Acts known as the Codex Bezae to the University of Cambridge. Died 1605.

Inscription : de beza, 1605.

Donor, probably ALLEYN.

Canvas. 1 ft. 1 in. \times 10 $\frac{1}{4}$ in.

369—(25). PORTRAIT : WILLIAM PERKINS.

One of the most earnest and active champions of the Reformed Religion in the reign of Elizabeth, with which his own life was co-terminous. 1558—1602.

He was a Fellow of Christ's College, and Preacher at St. Andrew's Church, Cambridge. He preached also to the prisoners confined in the Castle at Cambridge, who were brought fettered from their cells to hear him.

He was a prolific writer of works on Controversial Theology, which were translated into French, Dutch, and Italian. Fuller, in his 'Holy State,' selects him as an example of 'The Faithful Minister.'¹

Inscription, Perkins, 1602.

Donor, probably ALLEYN.

Canvas. 1 ft. \times 10 in.

370—(22). PORTRAIT : CALVIN. A.D. 1509—1564.

Jean Cauvin, the eminent Theologian and Reformer, born at Noyon in Picardy ; withdrew (1541) to Geneva, where he resided during the remainder of his life.

Inscription : Calvin, 1564.

Donor, probably ALLEYN.

Canvas. 1 ft. 1 $\frac{1}{2}$ in. \times 10 $\frac{3}{4}$ in.

371—(108). LANDSCAPE : A FARMSTEAD WITH SHEEP-SHEARING. Described by Cartwright as 'A great large pictur, with a great haus, an ould man sheering a Sheep, with Sheepe and Gotes in it, and a woman milking a gote, with 2 oxon, and a cart of corne.'

No. 83 in Cartwright's Catalogue. 6l.

Canvas. 3 ft. 3 in. \times 4 ft. 9 $\frac{3}{4}$ in.

Signed, 'G. Colonia.'

This picture is in the manner of Bassano.

¹ The inscription beneath a contemporary printed portrait states that he was 'a man industrious and painful, who, though he were lame of his right hand, writ all with his left.'

'Our Perkins' (says Fuller) 'brought the Schools into the pulpit, and unshelling their controversies out of their hard school terms, made thereof plain and wholesome doctrine for the people. An excellent chirurgeon he was at jointing of a broken scul, and at stating of a doubtful conscience—his life so pious, so spotless, that malice was afraid to bite at his credit, into which she knew her teeth could not enter.'

372—(14). PORTRAIT: SERGEANT LOVELACE. Described by Cartwright as 'Sargant Loulass in his red Robes on a bord, with his cot of armes.'

William Lovelace, elected M.P. for Canterbury 1558, sergeant-at-law 1567; died 1577; associated with the Earl of Pembroke and Bishop Jewel in a Commission 'for the Establishment of Religion,' 1559.

He holds in his right hand a slip of parchment or small document, in his left his gloves. Date inscribed, AN^o DNI. 1576. Coat of arms on left upper corner, with motto 'Virtute duce.'

No. 181 in Cartwright's Catalogue. 10s.

Panel. 2 ft. 2 in. × 1 ft. 8½ in.

373—(20). PORTRAIT: LORD LOVELACE (of Hurley). Described by Cartwright as 'My Lord Louless in a red mantell, 3-quarters clouth.'

Probably John, second Lord Lovelace of Hurley, succeeded 1634, died 1670. (The first Lord, created by Charles I., distinguished as a naval officer, belonged to a collateral branch of the Bethersden family.) Lovelace dedicated his 'Lucasta' to the wife of the second lord, Lady Anne—daughter of Thomas (Wentworth) Earl of Cleveland and probably the same as 'My Lady Lovelace,' No. 182 in Cartwright's Catalogue.

No. 121 in Cartwright's Catalogue. 1l.

Canvas. 2 ft. 5½ in. × 2 ft. 1 in.

374—(65). PORTRAIT: HEAD OF A MAN. JOHN GREENHILL. (No. 27.) Described by Cartwright as 'A man with a balld head in a gilt frame, in 3 quarters clouth, don by Grinhill.'

Signed J. G.

The head is painted in an oval.

No. 117 in Cartwright's Catalogue. 10l.

Canvas. 2 ft. 5½ in. × 2 ft. ½ in.

375—(4). PORTRAIT: SIR MARTIN FROBISHER. Described by Cartwright as 'S^r Martin Furbushers pictur in a whit dublet & a great Ruff with a gould chaine.'

Martin Frobisher (or Forbisher), the distinguished naval captain and explorer, born near Doncaster.

He commanded several expeditions for the discovery of a North-West passage to 'Cathay and the Indies,' and made important additions to the existing knowledge of the Arctic Regions. He received a gold chain from the Queen's hands in token of her approval. With Drake and Hawkins he took a prominent part under Lord Howard in the repulse of the Spanish Armada, 1588, having under his command the 'Triumph,' the largest ship in the English fleet, and was knighted by the Lord High Admiral for his valour.

He fell at the capture of the fort of Croyzon, near Brest, from the Spaniards, when in command of the squadron sent by Elizabeth to support Henry IV. of France, 1594.

Half-length: beard and moustache, dark coat with white doublet, broad Elizabethan lace ruff and gold chain.

No. 174 in Cartwright's Catalogue. 10s.

Canvas. 2 ft. $8\frac{1}{4}$ in. \times 1 ft. $11\frac{3}{8}$ in.

376—(109). LANDSCAPE: Described by Cartwright as 'A large Landscift, don by Streeker.'

Probably painted by R. Streater.¹

A mass of trees in the middle, with a road leading through a wood, on the left an open hilly country and a castellated house, a man fishing in the foreground.

No. 228 in Cartwright's Catalogue. 3*l.*

Canvas. 3 ft. 4 in. \times 4 ft. $2\frac{3}{4}$ in.

377—(66). PORTRAIT: MR. DIRGE'S WIFE. Described by Cartwright as 'Mr. Dirges wife in a hat and ruff in a black frame, 3 quarters clouth.'

The right hand holds a white handkerchief across the bodice.

No. 156 in Cartwright's Catalogue.²

Canvas. 2 ft. $5\frac{1}{2}$ in. \times 2 ft. $2\frac{1}{2}$ in.

378—(19). PORTRAIT: 'ALTHEA.' Described by Cartwright as 'Althea's pictur, her hare descheull on 3-quarters clouth.'

The 'divine Althea' of Lovelace's song (*see* 365). Not improbably, the same as 'Lucasta,' or Lucy Sacheverell, to whom Lovelace had paid his addresses, but who, on hearing a report of his death at Dunkirk, married another suitor.

Three-quarters face; low, amber-coloured dress, looped with white and grey. Right hand raised and entwined in her long hair.

No. 77 in Cartwright's Catalogue. 2*l.*

Canvas. 2 ft. 6 in. \times 2 ft. 1 in.

A print by Faithorne from a portrait of Lucasta by Sir Peter Lely is prefixed to the collection of poems bearing her name.

379—(69). PORTRAIT: HEAD OF A GIRL. ISAAC FULLER. Described by Cartwright as 'A girls head don by Fuller in a blue bodys.'

The dress is now green; a white tucker and neckhandkerchief.

No. 110 in Cartwright's Catalogue. 5*l.* Fuller.³

Canvas. 1 ft. 4 in. \times 1 ft. $2\frac{1}{4}$ in.

¹ Robert Streater, 1624–1680, a pupil of Du Moulin, was Serjeant-painter to Charles II., painted at the Theatre at Oxford and the Chapel of all Souls College, the altar pictures at St. Michael's, Cornhill, &c.

² Price effaced.

³ Isaac Fuller, a painter of some celebrity in the middle of the seventeenth century. He painted an altar-piece in Magdalen College, Oxford, on which Addison wrote a Latin poem, entitled 'Resurrectio delineata ad Altare Col. Magd. Oxon.'

380—(68). HEAD OF A WOMAN.

Attributed to R. Burbage. No. 48.

A girl's or young woman's head, the size of life, looking down towards the left of the picture; dark green bodice with red sleeves.

Canvas. 1 ft. 8 in. × 1 ft. 4½ in.

This picture has been commonly identified with No. 103 in Cartwright's Catalogue, which is thus described:—'A womans head on a bord. dun by Mr. Burbige, y^e Actor. 3l.'

The identification, however, can hardly be correct. It will be observed that this picture is on canvas, while the head painted by Burbage was on panel.¹

381—(13). PORTRAIT: PRINCESS MARY OF ORANGE.

1631–1660. Described by Cartwright as 'Quenne Mary in blue, 3 quarter clouth.'

The Princess Mary, eldest daughter of Charles I. Married (1641) Count William of Nassau (William II. Prince of Orange), by whom she was mother (1650) of William III., King of England. She came to England in 1660 to congratulate her brother Charles II. on his restoration, but was seized with small-pox, which speedily proved fatal. She was buried in Westminster Abbey.

In full face with small curls on the forehead, a pearl necklace, full sleeves of blue satin, jewelled bodice.

No. 118 in Cartwright's Catalogue. 2l.

Canvas. 2 ft. 2½ in. × 1 ft. 9½ in.

382—(85). MATER DOLOROSA.

A copy after Carlo Dolci.

The head and eyes incline downwards.

Panel. 1 ft. 4 in. × 1 ft. ¼ in. Oval.

383—(58). HEAD: JOSEPHUS. A.D. 37 to about 100.

Flavius Josephus, the celebrated Jewish historian, author of 'The Antiquities of the Jews,' and the 'History of the Wars of the Jews.'

A head in a jewelled turban: the gaberdine has a fur collar.

Canvas. 1 ft. 5¾ in. × 1 ft. 2½ in.

384—(6). PORTRAIT: KING JAMES I. 1566–1625. King of Scotland as James VI., 1567. King of England 1603.

Donor, ALLEYN.

Panel. 1 ft. 10½ in. × 1 ft. 3 in.

¹ Lysons (in the *Environs of London*) mentions as still at the College in his time, 1792, 'the head of a woman, by Burbadge, the actor, in chiaro-obsкуро,' a description which so far would apply to this picture.

385—(50). PORTRAIT: NATHAN FIELD.

Described by Cartwright as 'Master fields pictur in his shurt on a bourd, an Actour.'

Nathan (Nathaniel,¹ or, as he was commonly called, 'Nat') Field was an actor of great eminence: born 1587.

He was the son of John Field, a Puritan preacher, and author of a pamphlet in which theatrical performances were assailed with the utmost violence.²

He was one of the 'Children of the Chapel' (afterwards the 'Children of the Queen's Revels'), and acted with them in Ben Jonson's 'Cynthia's Revels' (1600), 'Poetaster' (1601), and 'The Silent Woman' (1609). He took the part of Bussy d'Ambois in Chapman's popular play (about 1605), and in the new edition of the play, published in 1641, he is spoken of as the actor 'whose action first did give it name.'

About 1613 he was the leader of a new company formed to act under the management of Henslowe and Meade at the Paris Garden, where the old Bear Garden had just been adapted for theatrical performances, and he entered into a formal agreement with the two managers on behalf of the Company of Players.³

Ben Jonson, in his 'Bartholomew Fair,' acted by the Lady Elizabeth's Company, 1614, bears a remarkable testimony to the eminence both of Field and of Burbage at this time.⁴

Field was afterwards a member of the King's Company, and on the death of Burbage (1619) he became the leading actor of his company, and succeeded to many of the parts formerly taken by his yet more distinguished predecessor.

His name appears in the list of the principal players in Shakespeare's Plays (*see* No. 48), and he was also one of the original actors in several of the plays of Beaumont and Fletcher.

Field was an author as well as an actor. Some stanzas written by him are prefixed to Fletcher's 'Faithful Shepherdess,' and he was associated with Massinger in the authorship of 'The Fatal Dowry.' He wrote a play called 'Woman's a Weathercock,' and shortly afterwards another called 'Amends for Ladies.'

¹ Collier states: 'He was baptized Nathan, and buried Nathaniel,' quoting the entry of his baptism from the Register of St. Giles's, Cripplegate, and that of his burial from the Register of St. Anne's, Blackfriars. See *History of Dramatic Poetry* (1879). The identification of Field the actor with the son of John Field is, however, questioned, but scarcely on sufficient grounds, by Joseph Hunter.—*Chorus Vatum Anglicanorum Brit. Mus. MSS.* John Field was also the father of Theophilus Field, Bishop of Llandaff and afterwards of Hereford.

² The occasion of this pamphlet was a calamitous accident which happened in 1583-4 at Paris Garden—the Bear Garden of which Alleyn became owner in 1594, and which he transferred to Henslowe in 1610. The title of John Field's pamphlet was *A Godly exhortation by occasion of the late judgement of God shewed at Parris Garden . . . Given to all estates for their instruction concerning the keeping of the Sabbath day.*

³ Dulwich College Muniments, No. 52.

⁴ Cokes.—Which is your Burbage now?
Leatherhead.—What mean you by that, sir?
Cokes.—Your best actor; your Field.

See also *An Old Man's Diary* (Collier), No. 2, p. 35.

Of Field's ability as a writer of vigorous English prose, we have a very interesting evidence in his 'Remonstrance,' addressed to the Rev. Mr. Sutton against his denunciations of the stage.

He appears to have retired from the stage about 1623, and to have died 1632-3 (February).¹

No. 167 in Cartwright's Catalogue. 10s.

Panel. 1 ft. 10 $\frac{1}{4}$ in. \times 1 ft. 4 $\frac{3}{4}$ in.

386—(105). LANDSCAPE: SUMMER. Described by Cartwright as 'A great Larg pictur of Sumer. An ould man and a boy shering sheep, a Cart of Corn, and 2 Repers, 2 women and a boy at diner. After Bassan.'

A copy after Bassano.

No. 69 in Cartwright's Catalogue. 15*l*.

Canvas. 3 ft. 2 $\frac{3}{4}$ in. \times 4 ft. 10 in.

387—(33). PORTRAIT: THE LAST WIFE of W. CARTWRIGHT. Described by Cartwright as 'My last wifes pictur, in a black vaile on her head, 3 quarters clouth.'

No. 116 in Cartwright's Catalogue. 3*l*.

Canvas. 2 ft. 5 $\frac{1}{4}$ in. \times 1 ft. 11 $\frac{1}{2}$ in.

388—(34). PORTRAIT: SISTER of the Last Mrs. CARTWRIGHT. Described by Cartwright as 'My last wifes sister, in a black frame 3 quarts. clouth, a book in her hand and in a hatt.'

The figure is in a white tippet, pointed hat, with a white cape underneath. Inscription, *Æs.* 65 anno Do. 1644.

No. 120 in Cartwright's Catalogue. 10s.

Canvas. 2 ft. 7 $\frac{1}{2}$ in. \times 1 ft. 11 $\frac{3}{4}$ in.

389—(63). PORTRAIT: A WOMAN in an embroidered dress, not identified.

This picture was formerly supposed to be a portrait either of Queen Elizabeth of England, or of Princess Elizabeth, Queen of Bohemia (*see* No. 10). Neither of these suppositions can be sustained on a comparison of this picture with undoubted portraits of the two Elizabeths.

There is an inscription of the name 'Elizabeth' on the left-hand lower corner, but that is in a modern handwriting, and without authority.

¹ Field, though already a distinguished actor and writer, appears to have been in narrow circumstances during the time of his connection with Henslowe. In a letter to Henslowe preserved amongst the College MSS, he asks on behalf of himself, Daborne, and Massinger, for a loan of 5*l*. out of 1*l*. still to be received 'for the play,' without which sum 'they cannot be bayled,' nor he himself play any more, 'which' (he says) 'will loose you *XXL*. ere the end of next weacke.' Daborne and Massinger add letters in support of his appeal, the former promising that the money shall be 'abayted out of the money remayns for the play of Mr. Fletcher and ours' (1613-14).

It is by no means unlikely that this is, after all, the portrait numbered 97 in Cartwright's Catalogue, and described by him as 'A pictur of a woman in an Imbrodred gown, & in a ruff on a bord to y^e knee.' If this be so, it is clear that Cartwright himself did not know whom the picture represented.

The figure is plain, almost in full-face, seated, in an embroidered dress, lace ruff, lace round the top of the dress and sleeve; pearl bracelet on right arm, and glove in left hand.

No. 97 in Cartwright's Catalogue. 4*l*.

Panel. 3 ft. 9 in. × 2 ft. 9 in.

390—(52). PORTRAIT: TOM BOND.

Described by Cartwright as 'Tom bonds pictur, an Actour in a band rought with Imbrodery bared neck on a bourd, very ould.'

Tom Bond was an actor of the time of Charles I. He was a member of the Prince's Company in 1632, when he played in Shackerley Mar-mion's Comedy, 'Holland's Leaguer.'

No. 148 in Cartwright's Catalogue. 2*s*.

Panel. 1 ft. 3¼ in. × 11¼ in.

391—(49). PORTRAIT: WILLIAM SLY.

Described by Cartwright as 'Mr. Slys pictur y^e Actour.'

William Sly (Slie or Slee) was an actor of high reputation amongst the contemporaries of Shakespeare.

He is first mentioned as one of the actors in the second part of Tarleton's 'Seven Deadly Sins,' in which Burbage and probably Alleyn¹ acted (not later than 1588). In 1594 he was a member of the Lord Admiral's Company, to which Alleyn also belonged, and which was under the management of Henslowe.² He afterwards joined the Lord Chamberlain's Company, and acted with Shakespeare and Burbage in the first representation of 'Every Man in his Humour' (1598), and 'Sejanus' (1603), and with Burbage in 'Every Man out of his Humour' (1599), and 'The Fox' (1605).

His name is included in the licence of James I. (1603), and in the list of the principal actors in Shakespeare's plays. (See No. 48.)

He was introduced under his own name with Burbage in the 'Induction' to Marston's 'Malcontent,' acted by the King's Company about 1604, and from an expression used by him there, Malone argues that he had taken the part of Osric in 'Hamlet.'³ He died 1608. The

¹ In the 'Platt of the Secound parte of the *Seven Deadlie Sinns*, R. Burbage, W. Sly, and Ned' (probably Edward Alleyn) are named as actors in the piece. Tarleton died 1588. See W. Young's *History of Dulwich College*, vol. ii. pp. 5, 331.

² In Henslowe's Diary is the following entry: 'Sowld unto William Sley the 11 of October 1594, a Jewell of gowld seat with a whitte safer for VIII*s*. to be payed after XII*d*. a weacke;' and in the 'Inventory of all the aparell of the Lord Admiralle's men' (1598), we find 'Perowes sewt which Wm. Sley were.'

³ *Cundale*.—I beseech you, sir, be covered.

Sly.—No, in good faith, for mine ease (politely declining).

Compare the very similar passage in *Hamlet*, act v. sc. 2.

identification of this portrait with No. 109 in Cartwright's Catalogue is traditional, but is not free from doubt. (*See below.*)¹

No. 109 in Cartwright's Catalogue. 17.

Canvas, stretched on panel. 1 ft. 3½ in. × 1 ft. ½ in.

392—(10). PORTRAIT: ELIZABETH, QUEEN OF BOHEMIA. The Princess Elizabeth, eldest daughter of James I. ('The Queen of Hearts') 1596–1662.

She married, 1613, Frederick (V.), Elector Palatine, who became the recognised Chief of the Protestant Alliance 1615, and was elected King of Bohemia ('the Winter King') in 1619. This perilous honour Frederick is said to have reluctantly accepted on the urgent request of Elizabeth, who declared that she would rather eat dry bread at the table of a King than feast at the table of an Elector.

She shared with her husband a brief royalty, 1619–1620, and many years of hardship and exile when driven both from kingdom and from Palatinate by the Emperor (Ferdinand II.).

After the Peace of Westphalia, 1648 (Frederick having died in 1632), she returned to the Palatinate with her son, Louis Charles, to whom the Lower Palatinate was then restored.²

At the 'Restoration,' 1660, she accompanied her nephew Charles II. to England. She died in 1662 and was buried in Westminster Abbey.

She was the mother of the Princes Rupert and Maurice. Through her daughter Sophia, the mother of George I., the House of Hanover derived its title to the throne of Great Britain.

A full-length figure, standing, an embroidered gown of golden colour, large lace collar. In the right hand, which rests on a table, is a jewelled pendant; there is also a watch on the table; the left hand touches the arm of her chair.

Donor, probably ALLEYN.

Canvas. 6 ft. × 3 ft. 1¼ in.

393—(29). PORTRAIT: WILLIAM CARTWRIGHT. Described in Cartwright's Catalogue as 'My pictur in a black drees with a great doge.'

William Cartwright, the donor of a large portion of this collection of pictures, was an actor and bookseller, living at the Turnstile in Holborn. He died 1687. (*See Preface, p. vii.*)

¹ At the back of the picture is some old writing (not, however, by Cartwright) which appears to read 'by Dobson,' with the number '196.' This number may be intended to refer to Cartwright's Catalogue, but (if so) the description cannot be traced, as it was contained in one of the missing pages. (William Dobson was a popular portrait painter, 1610–1646. He was introduced by Vandyke to Charles I., and painted several members of the Royal Family.)

² There is a curious entry in Alleyn's diary under date September 8, 1620:— 'My wife gave to y^e queen of Bohemes ayd 3l.' (This was two months before the decisive battle of Prague or Weissenberg.) The 'King of Bohemia's Men' (the Palgrave's, or Elector Palatine's Company) were acting at Alleyn's theatre, the Fortune, at this time. *See note on No. 30.* Some years previously (about 1613) the 'Servants of the Lady Elizabeth' acted under Henslowe's management at the Hope Theatre, in which Henslowe was partner with Jacob Meade.

As an actor he seems to have had a high reputation. He took the part of Brabantio in 'Othello,' and of Falstaff in Part I. of 'Henry IV. ; also of Corbaccio in the 'Fox,' of Morose in the 'Silent Woman,' and of Sir Epicure Mammon in the 'Alchemist' of Ben Jonson, and acted in the 'Conquest of Granada' and other plays of Dryden. He was a member of the King's Company, under Killigrew, after the Restoration, and of the company formed by the union of the King's and the Duke's Companies in 1682, and had a share in the profits of the performances at his Majesty's Theatre (Drury Lane).¹

He republished 'Heywood's Apology for Actors' (about 1658), altering the title to 'The Actors' Vindication,' and introducing a passage in which he spoke of Alleyn (then dead) as having 'erected a College at Dulwich for poor people, and for education of youth.'²

He has generally been supposed to have been a son of the William Cartwright (No. 400), also an actor, who was a personal friend and frequent guest of Alleyn between 1617 and 1622.³

Lysons ('Environs of London') speaks of it as 'a good picture by Greenhill,' but the artist's name is not given by Cartwright, and it does not appear on what authority the picture is ascribed to Greenhill. For a further account of Cartwright's bequest of pictures to Dulwich College, see Warner's 'Manuscripts and Muniments,' and W. Young's 'History of Dulwich College.'

No. 234 in Cartwright's Catalogue.⁴

Canvas. 3 ft. 4½ in. × 2 ft. 9½ in.

394—(2). PORTRAIT: THE DUKE OF EXETER. Described by Cartwright as 'y^e Earle of Exitors head : y^e ground of it Gould.'

This portrait, however, cannot be that of any *Earl* of Exeter, the first who bore this title being Thomas Cecil, cr. in 1605, a date undoubtedly much too late for the picture.⁵

It is probably a portrait of Henry Holland, last Duke of Exeter, who died 1473.

Henry Holland was the grandson of John, Earl of Huntingdon and Duke of Exeter (half-brother of Richard II. and brother-in-law of Henry IV.), who was deprived of his dukedom on the accession of Henry and beheaded in 1400. His father, John, Earl of Huntingdon, the 'Huntington' mentioned in Shakespeare's Henry V. (act v. sc. 2),

¹ Downe's 'Roscius Anglicanus.' Francis Johnson (in the 'Joint and Several Answers,' quoted in the Introduction to this Catalogue) says that he 'was employed as his' (Cartwright's) 'servant, to look after his affaires in their Ma^{ies}' playhouse, and to receive his allowance out of the profits of the said playhouse, hee being one of the players there.'

² In the original edition (1612) Heywood had spoken of Alleyn as still living, but, apparently, as having ceased to act. 'Among so many dead (Tarleton, Sly, Kemp, and others) let me not forget one yet alive, in his time the most worthy famous Maister Edward Alleyn.'

³ On the other hand, if we may judge from Cartwright's mode of describing the members of his family in his Catalogue, it seems unlikely that he would have described his father as 'Old Mr. Cartwright' (see No. 30) without note of the relationship. See, also, note on No. 31.

⁴ Price effaced.

⁵ This is pointed out by Lysons in his 'Environs of London,' 1792, and by Warner.

distinguished himself in the French wars and was in great favour with the king, but was not restored to the dukedom till 1443¹

Henry Holland succeeded to the dukedom in 1446. He was descended in the same degree as Henry VI. (that of great-grandson) from John of Gaunt, and married Anne, sister of Edward IV., and was thus, like his grandfather, closely related to the heads of the two rival Houses, by blood to the one, by marriage to the other.

In the Wars of the Roses he was one of the most stanch and devoted supporters of the House of Lancaster. After the battle of Towton he accompanied the king and queen in their flight to Scotland. He was left for dead on the field of Barnet, 1471, but recovered and was conveyed to sanctuary at Westminster.

He died mysteriously in 1473. 'He was found dead,' writes Holinshed, 'in the sea between Dover and Calais,² but how he came there the certaintie could not be knowne.'

He is the 'Exeter' of Part III. of Henry VI., and is addressed as 'Cousin of Exeter' by Henry (act i. sc. 1).

A three-quarter face on a gold background; long brown hair, black cap and dress.

No. 101 in Cartwright's Catalogue. 5*l*.

Panel. 1 ft. 2 in. × 11 in.

395—(48). PORTRAIT: RICHARD BURBAGE. RICHARD BURBAGE (*see* below).

Described by Cartwright as 'Mr. burbig his head, a smal closit pece.'

Richard Burbage (Burbadge or Burbidge) was the most eminent and popular actor of his time, not excepting even Edward Alleyn.

The date of his birth is uncertain: he died March 1618-9.³

His father, James Burbage, also an actor, and a prominent member of the company of the Earl of Leicester (R. Dudley), is noted as having built (1576) the first regular 'Playhouse' in London, which continued to be called distinctively 'The Theatre.'

Richard Burbage was one of the original actors in Tarleton's 'Seven Deadly Sins' (1588: *see* p. 108, note). In 1594 he acted with Kempe (the famous comedian) and Shakespeare before Queen Elizabeth at Greenwich Palace 'twoe severall comedies or interludes' at Christmas time.⁴

¹ The title of Duke of Exeter had been borne meanwhile, 1416-24, by Thomas Beaufort, son of John of Gaunt—the 'Uncle Exeter' of Shakespeare's 'Henry V.,' and the 'Exeter' of Part I. of 'Henry VI.'

² 'Upon the shore of Dover' is the account given in Baker's 'Chronicle,' where we also read that, after the fatal defeat of Barnet, 'though he had married King Edward's sister, he yet grew to so great misery that, passing over into Flanders, I there saw him (saith Commines) running bare-legged after the Duke of Burgundy's train, begging his bread for God's sake.'

³ He was actively engaged in his profession for thirty-five years, as appears from the joint petition of his brother, widow, and son, to Lord Pembroke in 1635. They speak of him as 'Richard Burbage, who for thirty-five yeeres paines, cost, & labour, made meanes to leave his wife and children some estate, & out of whose estate soe many of other players & their families have bene mayntained.'

⁴ The players were paid on this occasion 13*l*. 6*s*. 8*d*. for their services, with an addition of 6*l*. 12*s*. 4*d*. 'by way of Her Majestie's rewarde.'—*Hallivell-Phillipps*.

In the licence granted by James I. (1603) to Lawrence Fletcher, William Shakespeare, and others, to perform comedies, tragedies, histories, interludes, moralles, pastorales, stage-plaies, &c., &c., the name of Burbage is included, standing next in the list to that of Shakespeare.

He continued to be closely associated with Shakespeare until the retirement of the latter from the stage, and was a member with him of the Chamberlain's, which in 1603 became the King's Company, and which acted at the Globe and the Blackfriars Theatres.

He took the principal part in the tragedies and histories of Shakespeare, and in most, if not in all of these parts, was the original actor. His name, with those of Shakespeare, Sly (No. 391), and Field (No. 335), is included in the 'List of the Principal Actors in all these Playes,' which is prefixed to the Folio Shakespeare of 1623.

His impersonations of Hamlet and Richard III. seem to have been especially admired by his contemporaries.

He acted with Shakespeare in Ben Jonson's 'Every Man in his Humour' (1598), and 'Sejanus' (1603), and took the leading part in several other plays of Jonson, of Beaumont and Fletcher, and of other contemporary dramatists.

The two theatres which were most closely connected with Shakespeare, the Blackfriars and the Globe, were both erected by Burbage.¹

His great reputation as an actor is curiously illustrated in an old play called 'The Return from Parnassus,' which was publicly acted by the students of St. John's College, Cambridge, about 1602. He is there introduced by name with Kempe, the comedian, instructing two Cambridge students—Philomusus and Studioso—how to act.

Burbage had considerable skill as a painter, and No. 103 in Cartwright's Catalogue, 'A woman's head,' was painted by him. (*See* No. 380.) This portrait also is traditionally attributed to Burbage himself, but Cartwright does not give the painter's name.

No. 105 in Cartwright's Catalogue. 5s.

Canvas. 12 in. × 10¼ in.

396—(3). PORTRAIT: THE DUCHESS OF SUFFOLK.

Described by Cartwright as 'y^e Duchiss of Suffouck, on a bourd in a white gown imbrothred with pearls—to the knee.'

Probably Frances, the daughter of Charles Brandon, Duke of Suffolk, and of Mary, daughter of Henry VII. and widow of Louis XII.

¹ 'The Blackfriars Theatre' was constructed by him about 1597 by the conversion of an old mansion bought by his father for this purpose just before his death, and the Globe in 1599–1600, partly with material brought from the Theatre in Shoreditch.

In the petition to Lord Pembroke quoted above, it is stated that 'the father of us, Cuthbert & Richard Burbage was the first builder of Playhouses, & built the Theatre at great cost;' that after his death 'we bethought us of altering theme, & at like expense built the Globe, & to ourselves we joined those deserving men Shakespeare' and others 'partners in the profits of that they call the house;' while 'for the Blackfriars,' (they say) 'that is our inheritance,' having been purchased and made into a playhouse by their father 'with great charge and trouble,' and that after it had been occupied for a time by the 'Queen's Maestie's Children of the Chappell' (Field and others), they placed in it 'thee players which were Henings, Condall, Shakespeare,' &c.

of France. She married Henry Grey, Marquis of Dorset (created Duke of Suffolk 1551), and was the mother of Lady Jane Grey. She died 1559.

No. 96 in Cartwright's Catalogue. 5*l*.

Panel. 3 ft. 5 $\frac{3}{4}$ in. \times 2 ft. 6 $\frac{1}{2}$ in.

397—(61). HEAD : A DOCTOR. Described by Cartwright as 'A Doctor's head with a velvet cap, a gray beard.'

No. 107 in Cartwright's Catalogue. 5*l*.

Panel. 1 ft. 4 $\frac{3}{4}$ in. \times 1 ft. 1 $\frac{1}{2}$ in.

398—(107). LANDSCAPE : WINTER. Described by Cartwright as 'A great large pictur of Winter cleaving of wood, a bucher dressing a hoge, a woman spinning by ye fiere, 2 men loding an Asse with wood. Don after Bassan.'

A copy after Bassano.

No. 80 in Cartwright's Catalogue. 15*l*.

Canvas. 3 ft. 3 in. \times 4 ft. 10 $\frac{1}{2}$ in.

399—(32). PORTRAIT : The FIRST WIFE of W. CARTWRIGHT. Described by Cartwright as 'My first wifes pictur, Like a sheppardess on 3 quarters clouth.'

Low bodice of satin, with pearls, amber-coloured scarf on bare neck, right hand on head of a sheep ; left elbow on edge of a cistern or well.

Painted by John Greenhill. Signed J. G.

No. 78 in Cartwright's Catalogue. 3*l*.

Canvas. 3 ft. 1 in. \times 2 ft. 5 in.

400—(30). PORTRAIT : OLD MR. CARTWRIGHT. Described by Cartwright as 'Oul Mr. Cartwright, Actour.'

William Cartwright was a prominent actor in the early years of the seventeenth century, and was closely associated with Henslowe and Alleyn.

In 1602 he took part as one of the Admiral's Players (then under Henslowe's management) in 'Tamar Cam,' or 'Tambercame,' a play frequently acted, with great success, under the direction of Henslowe and Alleyn. He was afterwards a member of the King of Bohemia's (Palsgrave's) Company, and was one of the ten lessees to whom Alleyn leased the Fortune Theatre in 1618.

He is mentioned several times in Alleyn's Diary as having been a guest of the Founder at Dulwich. On April 9, 1620, Alleyn writes :— 'Ther dind with us Mr. Gunnell, Cartwright, Parre, and Price, the King of Bohemes men.' (These were all lessees of the Fortune.)¹

Upon the vexed question of the relationship of 'Old Mr. Cartwright' to the donor of these pictures, see notes to Portraits No. 393 and No. 411.

¹ Also on March 22, 1618; August 22, 1619; April 15, 1621; and August 18, 1622, we find him mentioned as a guest at Dulwich.—*Alleyn's Diary*.

The identification of this portrait is purely traditional. It is evidently the portrait referred to as that of old Mr. Cartwright, by Lysons, who says truly 'it is a very bad one.'

Grey hair, green doublet with red pipings and lace-edged collar, black cloak over each shoulder. Inscription, 'Ætatis suæ, 59.'

No. 168 in Cartwright's Catalogue. 15s.

Panel. 2 ft. 7 in. × 2 ft. $\frac{3}{4}$ in.

401—(57). HEAD: ST. PAUL. Described by Cartwright as 'St. Paulus head.'

The head, which has a short grey beard, is turned towards the left top corner of the picture, is seen in profile. A brown coat covers an under dress of dark blue.

No. 104 in Cartwright's Catalogue. 1*l*.

Canvas. 1 ft. $8\frac{3}{4}$ in. × 1 ft. $4\frac{3}{4}$ in.

402—(93). A MAN FROWNING.

Larger than life; the face looking downwards towards the left, of dark complexion, with a moustache.

Canvas. 1 ft. 7 in. × 1 ft. $1\frac{3}{4}$ in.

403—(97). A NIGHT SCENE: a Woman and a Boy with Candles.

After Rubens.

An old woman with a candle is shading her eyes from the light. A boy behind her on the left lights a candle at the one she holds in her right hand.

The gift of Rev. JOHN VANE.¹

Canvas. 1 ft. 5 in. × 1 ft. $2\frac{5}{8}$ in.

404—(70). PORTRAIT: HEAD OF A WOMAN. Described by Cartwright as 'A woman in a green mantell, a chain of pearle on her head on a bord.'

The head is painted in an ellipse; the left shoulder bare; a pendant hangs by a ribbon from her neck.

No. 119 in Cartwright's Catalogue. 2*l*.

Panel. 1 ft. $10\frac{3}{4}$ in. × 1 ft. $5\frac{3}{4}$ in.

405—(64). PORTRAIT: HEAD OF A MAN.

A man in the costume of the time of Charles I.

Canvas. 2 ft. $2\frac{3}{4}$ in. × 1 ft. $10\frac{1}{2}$ in.

¹ The Rev. John Vane was Second Fellow of Dulwich College, 1818-1830. Price effaced. See William Young's *History of Dulwich College*, vol. i. p. 432.

406—(128). STILL LIFE: Described by Cartwright as 'A long pictur with flowers, a lobster; an oring, a glass of Rinish wine, a lemon cut, a chinia dish with grapes and appells in it, a chinia bason full of straberrys.'

No. 87 in Cartwright's Catalogue. 3*l*.

Canvas. 2 ft. 1 in. × 3 ft. 6 $\frac{3}{4}$ in.

407—(91). A MAN WITH A JUG. Described by Cartwright as 'A Soulder with a juge in his hand, Looking in it, a lofe of bread by him.'

No. 71 in Cartwright's Catalogue. 5*l*.

Canvas. 2 ft. 1 $\frac{1}{2}$ in. × 1 ft. 10 in.

408—(87). SUSANNA AND THE ELDERS. Described by Cartwright as 'Shusana and ye 2 Elders, a closit pece.'

The figure faces to the left, is seated close to a fountain in an underdress. She draws a slate-coloured drapery across her from an architectural projection beyond. The two elders advance from behind out of a cave, the nearer one touches her elbow and accosts her.

No. 123 in Cartwright's Catalogue. 2*l*.

Canvas. 1 ft. 2 in. × 1 ft. 11 in.

409—(80). THE HOLY FAMILY with ST. JOHN the Baptist. Described by Cartwright as 'Joseph and Mary and our Saviour and St. John with a bird in his hand.' After Barroccio.

No. 145 in Cartwright's Catalogue. 2*l*. 10*s*.

Panel. 1 ft. 10 $\frac{1}{2}$ in. × 1 ft. 5 $\frac{1}{2}$ in.

410—(59). HEAD: ST. JEROME. About A.D. 340 to 420. Described by Cartwright as 'St. Jerom in red leaning on his hand, three-quarters clouth.'

St. Jerome or Hieronymus, one of the 'Fathers' of the Church, and the author of the Latin version of the Bible known as 'The Vulgate.'

No. 91 in Cartwright's Catalogue. 1*l*.

Canvas. 2 ft. 2 $\frac{1}{2}$ in. × 2 ft. $\frac{1}{2}$ in.

411—(31). PORTRAIT: YOUNG MR. CARTWRIGHT. Described by Cartwright as 'Young Mr. Cartwright, Actour.'

It has been conjectured that 'Young Mr. Cartwright' was the same person as the donor of these pictures. The identification, however, is more than doubtful. If the tradition be correct that this is the picture numbered 169 in Cartwright's Catalogue, and described as 'Young Mr. Cartwright,' still the type of face is so clearly different from that in No. 393 that the two portraits cannot be taken to represent the same person at different periods of life. But, yet more, Cartwright, who, in the same Catalogue, describes No. 393 as 'My Picture,' would scarcely have described another portrait of himself as 'Young Mr. Cartwright,' without further note or explanation.

In fact, the relationship of 'Old Mr. Cartwright' and 'Young Mr. Cartwright' to the donor 'William Cartwright' remains undetermined. 'Old Mr. Cartwright' (No. 400) may, however, be safely assumed to have been the father of 'Young Mr. Cartwright' (No. 411).

There seems little doubt that this is the picture mentioned by Lysons as 'Cartwright the younger, in a Vandyke dress.'

A dark young man, dressed in a buff cloth jerkin, the sleeves slashed at the elbow, over it a lace collar.

No. 169 in Cartwright's Catalogue. 15s.

Canvas. 2 ft. 2¼ in. × 1 ft. 11 in.

412—(104). LANDSCAPE: SPRING. Described by Cartwright as 'A greate Large pictur of ye Spring, in it 2 gotes, a man and a woman milking them, a man with 2 grayhounds, a Spannell and a hare on his shoulder, and a man with a tube. Don after Bassan.'

A copy after Bassano.¹

No. 70 in Cartwright's Catalogue. 15l.

Canvas. 4 ft. 10½ in. × 3 ft. 3 in.

413—(92). HEADS OF TWO RUSTICS. Described by Cartwright as 'A he foole with a candell, and a shee foole with a moustrap, a Long Large pictur.'

Two life-size heads, very well painted.

No. 172 in Cartwright's Catalogue. 2l.

Canvas. 2 ft. 1½ in. × 2 ft. 11¼ in.

414—(8). PORTRAIT: KING CHARLES I. 1600-1649. Acc. 1625. A copy after Vandyke.

Described by Cartwright as 'Kinge Charles y^e first, in a slashed dublet & a ruffe a Larg pece to y^e knees.'

No. 94 in Cartwright's Catalogue. 2l.

Canvas. 3 ft. 2¾ in. × 2 ft. 8¼ in.

415—(74). HEAD OF A MAN.

A gentleman of the time of George I. or II., and a strong French face.

Canvas. 2 ft. 6 in × 2 ft. ¾ in.

416—(12). PORTRAIT: THE DUKE OF YORK. JOHN GREENHILL (No. 27). Afterwards King James II. 1633-1701. Reigned 1685-1688. Described by Cartwright as 'y^e Duke of Yorke on 3 quarters cloth'—'Grinhill.'

Face painted in an oval.

No. 68 in Cartwright's Catalogue. 2l.

Canvas. 2 ft. 5½ in. × 2 ft. ¼ in.

¹ Jacopo da Ponte, born at Bassano, 1510-1592, a pupil of Titian, painted first Scriptural and Church pictures, and afterwards rural subjects, markets, &c.

417—(7). PORTRAIT: HENRY, PRINCE OF WALES. Eldest son of James I. and Anne of Denmark. 1594–1612.

An engraving from this picture, or from one closely resembling it, is prefixed to Drayton's 'Polyolbion.'

A life-size portrait of the Prince in full dress, bare-headed, lunging towards the left with a lance, which is held in a horizontal position.¹

Donor, probably ALLEYN.

Canvas. 4 ft. 7½ in. × 4 ft. 2 in.

418—(27). PORTRAIT: JOHN GREENHILL. JOHN GREENHILL. Described by Cartwright as 'Greenhill's pictur to ye knees in read, dun by himselfe.'

A pupil of Sir Peter Lely, and an artist of remarkable ability, distinguished especially for his works in Crayons. Born at Salisbury 1649, died 1676.

Three of Greenhill's Crayons, formerly in Cartwright's possession, and numbered in his Catalogue 17, 18, and 19, are not now extant, and probably never reached the College. Cartwright gave 2*l.* for one of them, and 3*l.* for each of the others, and they were 'couered with glass.'

There is an interesting portrait of Greenhill in crayon by his master, Sir Peter Lely, in the collection of the British Museum.

No. 95 in Cartwright's Catalogue. 5*l.* 'Grinhill.'

Canvas. 3 ft. 5½ in. × 2 ft. 8½ in.

419—(24). PORTRAIT: ALEXANDER NOWELL.

An eminent reforming Divine. 1507–1601. Fellow of Brasenose College, Oxford; elected Principal of the College in 1595, but resigned after a few months on account of his great age.

Head Master of Westminster School (where he is said to have introduced the study of Terence) 1543, and Prebendary of Westminster; was deprived of his mastership and stall on the accession of Mary and fled to Germany; on Mary's death he returned to England; was Dean of St. Paul's 1561. Was in great favour with Elizabeth, before whom he frequently preached. In 1581, with the Dean of Windsor (May), he held a conference with Campion the Jesuit, then confined in the Tower.

He endowed Middleton School, Lancashire, and founded thirteen Scholarships at Brasenose College. He was the author of the Catechism known as 'Nowell's Catechism,' which was approved by the Lower

¹ No. 836 in the Stuart Exhibition, 1889, was an engraved portrait of Prince Henry, lent by Mr. Alfred Morrison. The attitude with lance and other accessories is the same, except that the background of the engraving is a tilting-yard with figures. 'Soulde by Compton Holland over against the Exchange at the signe of the Globe.'

House of Convocation 1562, and afterwards published in several forms (longer and shorter) in Latin, Greek, and English.¹

Inscription : Nowell, 1601.

Donor, probably ALLEYN.

Canvas. 1 ft. 1½ in. × 10¼ in.

420—(26). PORTRAIT : ARCHBISHOP LAUD. 1573-1645. Described by Cartwright as 'Buship Laud's pictur, in black & whit, a small closit pece.'

William Laud, born at Reading, 1573, Bishop of St. David's 1621, of London 1628, and Archbishop of Canterbury 1633. Impeached by the Long Parliament for High Treason, 1640. Beheaded 1645.

No. 56 in Cartwright's Catalogue. 17.

Panel. 8½ in. × 6¼ in.

421—(21). PORTRAIT : LUTHER. A.D. 1483—1546.

Martin Luther, the great German Reformer, born at Eisleben, in Lower Saxony.

Inscription : Luther, 1546.

Donor, probably ALLEYN.

Canvas. 1 ft. 1½ in. × 10¾ in.

422—(106). LANDSCAPE : AUTUMN. Described by Cartwright as 'A great Large pictur of Autumn ; in it on treading grappes in a tub, 2 oxon drawing a Carte, a young man and a mayd gathering graps of the vines, a spannel, and a woman taking up 2 baskets of grapps, and a man pouring out grapps out of a basket. After Bassan.'

A copy after Bassano.

No. 79 in Cartwright's Catalogue. 157.

Canvas. 3 ft. 3 in. × 4 ft. 10 in.

423—(51). PORTRAIT : RICHARD PERKINS.

Described by Cartwright as 'Mr. pirkin's ye actour in a 3 quarts clouth.'

Richard Perkins was a popular and successful actor in the reign of James I. and Charles I.

As early as 1602 we find him acting under Henslowe's management, and employed by him to make purchases for the company.²

In 1609 he was included in a Patent of James I. licensing the

¹ Nowell was a skilful angler, as well as a learned divine. In the portrait of him at Brasenose College his fishing rods and tackle are introduced. Speaking of his narrow escape from the hands of Bonner, Fuller says, in allusion to Nowell's favourite pursuit: 'It happened in the first of Q. Mary he was fishing upon the Thames. But whilst Nowell was catching of fishes Bonner was catching of Nowell.'

² On September 4, 1602, Henslowe 'lent unto Richard Perckyns, to bye things for Thomas Hewode [*i.e.* Heywood's] playe, and for other purposes, XV^s.;' and again on March 12, 'when he rid with the Company to playe in the countrey, in Redey monye, the some of X^s.'

'servantes to our moste deerely beloved wiefe Queen Anne¹ to use and exercise the arte and facultye of playinge comedies, tragedies, &c., as well for the recreacion of our lovinge subjectes as for our solace and pleasure, when wee shall thinke good to see them.'²

In 1622, as a member of the Revels Company, 'late comedians of Queen Anne, deceased,' he was named with six others in a Warrant for a Privy Seal to license them 'to bring up children in the qualitie and exercise of playing comedies, histories, &c., to be called by the name of the Children of the Revels.'

On the revival of Marlowe's 'Jew of Malta' by Heywood (1633), Perkins took the leading part of Barabas, formerly 'presented' (to quote Heywood's words) 'by so unimitable an actor as Master Alleyne.'

After the suppression of stage plays, 1647, he is said to have retired to a house in Clerkenwell, and to have died there before the Restoration.³

No. 166 in Cartwright's Catalogue. 2*l.*

Canvas. 2 ft. 3¼ in. × 2 ft. ¼ in.

424—(11). PORTRAIT: KING CHARLES II. 1630-1685.

Acc. 1660. Described by Cartwright as 'King Charles y^e Second, on 3 quarters clouth.'

Supposed to be by John Greenhill (No. 418), but the painter's name is not given by Cartwright.⁴

See Lodge's 'Portraits,' vol. v., original edition.

No. 76 in Cartwright's Catalogue. 2*l.*

Canvas. 2 ft. 6 in. × 2 ft. 1 in.

425—(121). POULTRY: Described by Cartwright as 'A henne & 5 chikins.'

No. 75 in Cartwright's Catalogue. 7*l.*

Canvas. 2 ft. 1 in. × 2 ft. 7 in.

426—(9). PORTRAIT: QUEEN HENRIETTA MARIA. 1609-1669.

Described by Cartwright as 'Qunne Mary in a whit sattin gown a Larg pece to y^e knees.'

A copy after Vandyke, from the picture in the Royal Collection.

Henrietta Maria, daughter of Henry IV. of France and Mary de Medici. Married to Charles I. of England, 1625. Fled to France 1644, and with the exception of a short visit to England at the Restoration of her son Charles II., lived there till her death in 1669.

Three-quarters length, right hand on a table.

No. 93 in Cartwright's Catalogue. 5*l.*

Canvas. 3 ft. 5¼ in. × 2 ft. 9¼ in.

Cf. this portrait with that of Queen Henrietta Maria in Lodge's 'Portraits,' vol. iii., original edition.

¹ This was the company known till 1603 as the Earl of Worcester's players, and acting under Henslowe as manager.

² Malone, *Historical Account of the English Stage*.

³ Wright, *Historia Histrionica*.

⁴ This portrait closely resembles one in the National Portrait Gallery, which is attributed to Greenhill.

427—(60). HEAD : DANTE ALIGHIERI. 1265–1321.

Dante, the great Italian poet, the author of the 'Divina Commedia.'

Canvas. 2 ft. $\frac{1}{2}$ in. \times 1 ft. $7\frac{1}{2}$ in

428—(115). SEA-PIECE : Described by Cartwright as 'A large pece of a sea-fight, an elle deepe & a yard broad. Castro.'

A large and a smaller frigate advance towards the right and engage a large ship beyond, and one close to the left edge of the picture, a mass of wreckage from a sunken vessel with drowning sailors, in the right corner.

No. 227 in Cartwright's Catalogue. 4*l*.

Canvas. 3 ft. 6 in. \times 3 ft.

429—(124). STILL LIFE : Described by Cartwright as 'A pictur of a glass of clarit, a lofe of bread, an oring, 2 apprecocks, a Romer of Rhenish wine on a Tabell covered with a green clouth, by m. Walton.'¹

No. 122 in Cartwright's Catalogue. 2*l*.

Canvas. 2 ft. 1 in. \times 1 ft. $9\frac{3}{4}$ in.

430—(5). PORTRAIT : MICHAEL DRAYTON. Described by Cartwright as 'Mickill Darayton y^e poet.'

Michael Drayton was born at Hartshill in Warwickshire, 1563 ; wrote the 'Polyolbion,'² the first part of which was dedicated to Henry, Prince of Wales (No. 417), 'The Barons' Wars,' 'Nymphidia,' and other poems. He was also a dramatist of considerable repute in his time, and wrote several plays for the company of actors under Henslowe's management, 1598–1602.³ He is often stated to have been Poet-laureate, but does not appear to have had any claim to be so styled. Fuller (in his 'Worthies of England') says of him, 'He was a pious poet, his conscience having always the command of his fancy, very temperate in his life, slow of speech, and inoffensive in company. He changed his laurel for a crown of glory anno 1631, and is buried in Westminster Abbey.'

Bust : dark dress with falling collar ; head crowned with laurel.

Signed An^o. 1628.

No. 108 in Cartwright's Catalogue. 15*s*.

Canvas. 1 ft. $9\frac{1}{2}$ in. \times 1 ft. $4\frac{1}{2}$ in.

¹ Parry Walton, died 1700, a pupil of Robert Walker, was Keeper of Pictures to James II. ; restored Rubens' ceiling in Whitehall Chapel.

² The 'Polyolbion.' 'A chorographically description of all the Tracts, Rivers, mountains, Forests, and other Parts of Great Britain. . . . Digested into a Poem.'

³ Drayton's name occurs frequently in Henslowe's Diary. Under date January 21, 1598 (9) there is a receipt for 'forty shillings in part of VI^{li}. for the playe of Will^m Longbeerd.' This receipt is in Drayton's own handwriting, and signed 'Mic Drayton.'

Among the other plays mentioned in the Diary and written for Henslowe either wholly or in part by Drayton are 'Owen teder' (*i.e.* Owen Tudor), and 'Carnowlle Wollsey' (Cardinal Wolsey).

431—(78). THE FLIGHT INTO EGYPT. Described by Cartwright as 'Joseph and Mary and Our Saviour, Joseph Leading an Ass, and our Lady and our Saver on it.' Signed 'Colonia.'

No. 82 in Cartwright's Catalogue. 3*l*.

Canvas. 2 ft. 3 $\frac{1}{4}$ in. \times 1 ft. 6 $\frac{3}{4}$ in.

432—(83). OUR SAVIOUR in charge of THE SOLDIERS. Described by Cartwright as 'Our Saviour and 2 Soulders.'

The Saviour's head is at the right edge of the picture. One soldier has his forefinger in the knot of the rope that is around his prisoner's neck.

No. 111 in Cartwright's Catalogue. 5*l*.

Canvas. 1 ft. 11 in. \times 1 ft. 11 $\frac{1}{2}$ in.

433—(126). FRUIT WITH A BIRD: Described by Cartwright as 'A long pictur of fruit & a bird in it.'

The fruit is arranged as a festoon, and is a companion to the following.

No. 86 in Cartwright's Catalogue. 3*l*.

Canvas. 1 ft. 8 $\frac{3}{8}$ in \times 3 ft. 6 $\frac{3}{8}$ in.

434—(84). The ECCE HOMO. Described by Cartwright as 'Our Saviour with a crown of thorns, 2 Solders, and on in a red habet, with a Longbeard, a Large pece to ye knees.'

This composition is very nearly a copy of the picture by Correggio in the National Gallery, called 'Ecce Homo.'

No. 164 in Cartwright's Catalogue. 3*l*.

Canvas. 3 ft. 1 in. \times 2 ft. 6 $\frac{3}{4}$ in.

435—(103). AN EASTERN ENCAMPMENT. Described by Cartwright as 'A Company of Jepseys.'

An Eastern encampment; a woman feeds two children, an old woman in white looks on, a date palm in the right corner, three men in the left, pastures and cornfields in the landscape beyond the figures.

No. 124 in Cartwright's Catalogue. 10*s*.

Canvas. 1 ft. 1 in. \times 1 ft. 6 in.

436—(116). SEA-PIECE: Described by Cartwright as 'A Sea Scift of a calme with ships & a wharfe. Castros.'

An English frigate is at anchor on the left. In the right corner a galley is seen alongside a wharf with people about it; a smaller galley to the left, a distant town and a stretch of shore to right distance.

No. 216 in Cartwright's Catalogue. 3*l*.

Canvas. 2 ft. 1 in \times 2 ft. 6 in.

437—(119). SEA-PIECE.

It is difficult to identify this picture with any of those described by Cartwright, though it corresponds in some particulars with more than one.

A frigate on left, a distant town and church towards the right edge of the picture, a wharf with two sailing boats, crews, and passengers about the shore. Signed, CASTRO.

Donor, probably CARTWRIGHT.

Canvas. 2 ft. 6 in. × 2 ft. 1 in.

438—(43). PORTRAIT : THOMAS CLARK, Fourth Fellow of Dulwich College, 1714–1715. Side view of figure, head turned to front ; full wig, white cravat, pale green and red drapery over right shoulder.

Canvas. Oval. 2 ft. 5 $\frac{3}{4}$ in. × 2 ft. 1 $\frac{1}{4}$ in.

439—(46). PORTRAIT : MISS CLARK. Supposed to be the sister of Thomas Clark, No. 438—(43).

The Queen Anne dress and general resemblance in the character of the head to that of Thomas Clark above, give support to the tradition that it is a portrait of his sister.

Canvas. Oval. 2 ft. 5 $\frac{1}{4}$ in. × 2 ft.

440—(39). PORTRAIT : JOSEPH ALLEN, M.D., Master of God's Gift College, 1746–1775. GEORGE ROMNEY.¹

Joseph Allen was Warden of Dulwich College 1745–1746 ; admitted Master, 1746 ; resigned the Mastership upon his marriage, 1775. He was born 1713. Previous to his connection with Dulwich College, he had accompanied Commodore (afterwards Lord) Anson in his celebrated voyage round the world, 1740–1744.

After his resignation of the Mastership, he continued for twenty-one years to reside in Dulwich, as a tenant on the College Estate, and died 1796.

This portrait was painted in pursuance of a resolution of the Corporation of Dulwich College passed September 4, 1775, in the following terms :—

‘That the thanks of this Corporation be given to him’ (Doctor Joseph Allen, late Master of this College) ‘in writing as a Testimony of their sense of his many services done them in the judicious government thereof ; and, That he be desired to sit for his Picture, to remain for ever in the said College.’

Seated in a red-covered chair, a roll of paper in the left hand, a sculptured figure of Æsculapius in the background.

Given by the Master, Warden, and Fellows of Dulwich College.

Canvas. 3 ft. 4 in. × 4 ft. 1 $\frac{3}{4}$ in.

¹ George Romney, 1734–1802. Portrait painter. Painted for George III. Contributed designs to Boydell's Shakespeare.

441—(37). PORTRAIT : JAMES ALLEN. This is the second portrait of James Allen.

It is painted as a whole-length in the Master's official gown ; the right hand gloved, resting on the hip, holds the second glove, both white. The left hand rests on a plinth, and holds a roll inscribed in Gothic letters :

Sussex and	}	ss Rotulus Jacobi Allen.
Wigorn ¹		

 On the right side of the figure is the monogram 'J. A., 42, 1724.' At the back of the canvas, 'This for The Right Honourable my Lady Pitsligo,'² with the monogram 'J. A.'

Canvas. 7 ft. 10 in. × 4 ft. 9 $\frac{3}{4}$ in.

442—(391). THE REV. WILLIAM ROGERS, M.A. A. S. COPE, A.R.A. Three-quarter-length figure, seated in an arm-chair ; dark under-coat and vest, dark grey overcoat, dark necktie ; the right hand rests on the handle of a walking-stick. Bound books and papers on a table to the right ; in the left corner books and documents.

Canvas. 4 ft. 1 $\frac{1}{2}$ in. × 3 ft. $\frac{1}{2}$ in.

Presented by Miss Rogers, 1897.

The Rev. William Rogers, late Chairman of the Board of Governors of Dulwich College, was born in 1819, and was educated at Eton and at Balliol College, Oxford. In 1842 he entered Durham University for theological training, and on Trinity Sunday of the following year he was ordained curate at Fulham. In 1845 he was inducted into the incumbency of St. Thomas, Charterhouse, where he did some excellent educational work, and in 1863 he was presented with the living of St. Botolph, Bishopsgate. Five years earlier he had been appointed by Lord Derby to be a member of the Royal Commission to inquire into popular education. His zeal in educational matters was inexhaustible. He was a member of the first School Board of London ; he was mainly instrumental in building the Bath Street Middle class School, and in founding the Bishopsgate Institute. In 1857 he was appointed Chaplain-in-Ordinary to the Queen, and in 1862 he was made a Prebendary of St. Paul's Cathedral. In 1857 he was appointed a Governor of Dulwich College, and in 1862 was elected Chairman, which office he held till his death on January 19, 1896.

443—(1). PORTRAIT : EDWARD ALLEYN, the founder of 'God's Gift College at Dulwich,' 1566-1626.

Edward Alleyn, one of the most distinguished actors in the age of Shakespeare and the great English dramatists, was born September 1, 1566. He married (1592) Joan Woodward (*see* No. 444—(35)), step-

¹ That is 'Worcester,' or 'Worcestershire:' 'Wigornia' 'Vigorniensis Civitatus.'—Camden.

² Alexander, fourth Lord Forbes of Pitsligo, succeeded his father 1691, was attainted for taking part in the rebellions of 1715 and 1745, and died in 1762. He married, first, Rebecca Norton, by whom he had a son ; and, secondly, Elizabeth Allan, an English lady, without issue. *See* Douglas, *Peerage of Scotland*, vol. ii. p. 370.

daughter of Philip Henslowe,¹ the theatrical proprietor and manager. With Henslowe he was also closely connected in the management of the Paris Garden, of the Rose, the Fortune, and other theatres. He became owner of the manor of Dulwich by various purchases between 1605 and 1614, and in 1613 commenced the building of the College. The Chapel was consecrated September 1, 1616, the Letters Patent for the foundation of the College were granted June 21, 1619,² and the College was formally opened September 13, 1619.

In 1623 Alleyn, having lost his wife Joan, married Constance, daughter of the celebrated Dr. Donne. He died November 25, 1626.³

For further particulars of Alleyn's life and of the foundation of Dulwich College see Collier's 'Memoirs of Edward Alleyn,'⁴ and the Introduction to Warner's 'Catalogue of the Manuscripts and Muni-ments of Dulwich College.'

Under the portrait a large framed tablet was formerly suspended, with the following inscription: 'With a view to hand down to posterity the pious memory of Edward Alleyn, Esq., founder of the College of God's Gift, Dulwich, A.D. 1626, this original Portrait was repaired by Mr. George Paterson, of St. Botolph, Bishopsgate, London, and these frames given by Mr. Henry Stent and Mr. Richard Woodyer, churchwardens of the said parish, A D. 1790.'⁵

There is an engraving, by Sylvester Harding, from this picture (1792). If this engraving represents the actual condition of the picture, several alterations must have been made by the 'repairer' above mentioned. In the picture as it now appears both hands are ungloved, and the left hand grasps both gloves; in Harding's engraving the left hand is gloved and holds also the right-hand glove. The white cuffs and the gloves, which are edged with lace in the former, are perfectly plain in the latter, and the ring which is on the little finger of the right hand in the former is on the fourth finger in the latter.

This picture bears some resemblance to the work of Marc Geerarts, or Gerard, the younger.

Whole length in long gown and hat, a ruff around the neck, white wristbands, gloves in left hand. A curtain across the top corner to the left.

Donor, probably E. ALLEYN.

Canvas. 6 ft. 8 in. × 3 ft. 8¼ in.

¹ The Diary and Account Book of Philip Henslowe, containing many entries of great interest in reference to the Drama, is preserved amongst the College MSS. Henslowe died January 1615-16.

² June 21 is now kept at the College as 'Founder's Day.'

³ The date of Alleyn's death given on the present tombstone in the College Chapel, 'the 21st day of Nov.' is certainly incorrect, as is proved by several contemporary records in the College books and documents. The true date, however, appears in the Latin inscription in the entrance porch of the old College, 'VII^o Cal: Dec^{bris},' i.e., November 25th.

⁴ It is necessary, however, to observe that the *Memoirs of Alleyn*, as well as other works of Mr. Collier relating to the Drama, must be used with great caution, as many of the statements contained in them are unfortunately founded upon documents since proved to be spurious. See N. E. S. A. Hamilton's *Inquiry*, Ingleby's *Complete View of the Shakspeare Controversy*, and Warner's *Introduction* quoted above.

⁵ See William Young's *History of Dulwich College*, vol. i. p. 470.

444—(35). PORTRAIT: JOAN-ALLEYN, the first wife of Edward Alleyn, the founder of Dulwich College.

Her maiden name was Woodward, and she was the daughter by a previous marriage of Agnes, wife of Philip Henslowe, Alleyn's associate and partner in his theatrical enterprises.

In the collection of MSS. belonging to the College are several very interesting letters from Alleyn to his wife, whom he addresses as his 'sweet mouse,' or his 'good sweet harte and loving mouse,' and from Joan Alleyn to him, either in her own name or jointly with her step-father.

She was married to Alleyn October 22, 1592. She died June 28, 1623, and was buried in the College Chapel.

It is said that the inscription on the original tombstone stated that she died on June 28, 1623, 'being in the 51st year of her age.'¹

On the picture is the inscription: ÆIS 22. 1596.

The portrait is assumed to be that of Joan Alleyn on the authority of old traditions in the College. If this tradition is correct, the two dates given above, those namely of her age in 1596 and in 1623 respectively, may be reconciled on the supposition that the portrait of Joan Alleyn was painted in the early part of the year 1596, and that she had then already completed 22 years of her age, and that she completed 23 years before June 28, 1596, and therefore 50 years before June 28, 1623.

Three-quarter length figure, standing; large black hat, with high crown; tight-fitting black costume, with white, figured front; a full ruffle round the neck; a small red book in the right hand, the left gloved and holding the other glove.

Donor, probably E. ALLEYN.

Panel. 2 ft. 7 in. × 2 ft $\frac{3}{4}$ in.

445—(367). (*English School*.) SIR FRANCIS BACON, VISCOUNT ST. ALBANS. The head is turned three-quarters to the right, and has on a hat; dress, a lace ruff, dark coat with gold embroidery. The face is shaven, with the exception of a moustache and pointed beard.

Canvas. 1 ft. 11 $\frac{1}{4}$ in. × 1 ft. 5 $\frac{1}{8}$ in.

Formerly ascribed to van Somer.

Sir Francis Bacon, Baron of Verulam, Viscount of St. Albans, was born on January 23, 1561, and died April 9, 1626. He was buried in St. Michael's Church at St. Albans, where there is a monument to his memory.

He was present at the solemn foundation of Dulwich College on September 13, 1619.

In 1618 he was made Lord Chancellor of England by James I., and about the year 1621 he fell into disgrace, and was banished from the Court. He was concealed at the house of a family named Andrew (with whom there had been an intermarriage, as appears by his pedi-

¹ It is, however, quite possible that the inscription on the tombstone may be inaccurate, as in the remarkable case of the date of the founder's death as given on his tomb in the College Chapel. (See note 3 on No. 443 (1), page 124.)

gree), in Garret Lane, Wandsworth. After he regained his full liberty he presented his preservers with this portrait of himself, as a recognition of their kindness.

The last of the Andrew family was a daughter, who married Mr. John Acworth; their grandchild was the late Mrs. Sedgwick, who, being the eldest descendant, became possessed of both portrait and pedigree.

By the will of Marian Sedgwick, eldest daughter of the above-named Ann Blagrove Sedgwick (who died on January 16, 1860, aged eighty years), the portrait and pedigree came into the possession of her first-cousin, Admiral Love of Yarmouth, Isle of Wight.

Given to Dulwich College by Miss Love, 'in fulfilment of the wishes of her late brother, Admiral Henry Omanney Love, 1873.'

The history as given above is written on the back of the picture.

446—(388). (*After Rembrandt.*) **THE TRIBUTE MONEY.** The scene is laid in a temple. Christ stands in the centre of a group of eleven figures, two of whom are seated; a richly-clad figure on the left offers Him a coin. Several other figures are in the background, on a raised floor.

Canvas. 2 ft. $\frac{3}{4}$ in. \times 2 ft. $9\frac{3}{8}$ in.

Painted by T. F. Hodgkins; presented by him, 1894.

447—(40). **PORTRAIT: JOHN ALLEN,** Master of God's Gift College, 1820-1843.

A copy of a portrait by Sir Edwin Landseer, R.A.¹

John Allen was Warden of Dulwich College 1811-1820; and Master 1820-1843; died 1843. He was born at Redford, near Edinburgh, 1771, and was educated at Edinburgh for the medical profession. 'He stood,' according to the testimony of Lord Brougham, 'far at the head of all his contemporaries as a student of the sciences connected with the healing art; but also cultivated most successfully all the branches of intellectual philosophy, and was eminent in that famous school of metaphysics for his extensive learning and his unrivalled power of subtle reasoning.'

He was closely associated with Brougham, Jeffrey, and Sydney Smith, and was one of the early contributors to the 'Edinburgh Review,' for which he wrote a large number of articles, chiefly on subjects connected with the British Constitution, and with French and Spanish history. He published a treatise entitled 'An Inquiry into the Rise and Progress of the Royal Prerogative in England,' and some other works.

He was on terms of intimate and confidential friendship with Lord Holland (Henry Fox, 3rd Lord) and Lady Holland, whom he accompanied in several tours on the Continent. While in England he was a constant inmate of Holland House when not officially in residence at Dulwich.

¹ The original picture was painted by Landseer for Lady Holland, and is now in the collection of the National Portrait Gallery, to which it was presented by General Fox.

He bequeathed a collection of Italian and Spanish books to Dulwich College.

Lord Byron speaks of him in his Diary (December 13, 1813), as 'Allen—Lord Holland's Allen—the best informed and one of the ablest men I know—a perfect Magliabecchi,¹ a devourer, a Helluo of books, and an observer of men.'

The figure is dressed in a white waistcoat, a blue coat, seated reading at a table, in a high-backed chair, which is covered with red stuff; armour in the background to the left.

The gift of Colonel (afterwards General) Fox.²

Canvas. 1 ft 6 in. × 2 ft.

448--(42). PORTRAIT: JOHN READING. Acting organist of Dulwich College, 1700-1703.

John Reading,³ born 1677, was a musician of high reputation in his time. He was one of the children of the Chapel Royal under Dr. John Blow, and remained in the choir of the Chapel until 1700, when he came to Dulwich College. It appears from the Register of 'the Collegiates' that he was 'organist above two years, yet never admitted.' In 1702 he was appointed 'Junior Vicar and Poor Clerk' of Lincoln Cathedral, and, in 1704, 'Instructor Choristarum in musicâ vocali' in the same Cathedral. He afterwards returned to London, and was organist of St. John's, Hackney, of St. Mary Woolnoth, and of St. Dunstan's in the West.

He was a composer of both sacred and secular music. Manuscripts of his compositions are preserved in Lincoln Cathedral and in Dulwich College.

The following compositions of Reading are extant in print:—'A Book of New Songs after the Italian manner, with Symphonies and a thorough Bass, fitted to the Harpsichord,' and 'A Book of new Anthems.' The well-known air, 'Adeste Fideles,' has been sometimes attributed to him, but was probably the work of his father, John Reading, who was also the composer of the popular Winchester song, 'Dulce Domum.'

Unfortunately, some of the volumes of music in Reading's own handwriting, which were presented by him to Dulwich College, have been allowed to pass out of the possession of the College. Of these volumes, one is now in the possession of the Royal Academy of Music, and two in that of Mr. W. H. Cummings.

Grey wig, white neckcloth and brown coat. Painted in an oval.

Canvas. 2 ft. 6 in. × 2 ft. 1 in.

¹ Amongst the points of resemblance, Byron may have intended to include that 'irritability of temper and impatience of contradiction' which were singularly characteristic both of the Italian and of the English savant. Lord Brougham, when mentioning these peculiarities, adds: 'His' (Alleyn's) 'feelings were warm, and his nature kind and affectionate. No man was a more steady or sincere friend, and his enmity, though fierce, was placable.'

² Many of John Allen's letters on the politics of the day (1800-29) will be found in William Young's *History of Dulwich College*, vol. ii. p. 383 *et seq.*

³ The Editors are indebted to the courtesy of Mr. W. H. Cummings for much of the information given above respecting John Reading.

449—(54). PORTRAIT: GEORGE BARTLEY. 1784-1858. SAMUEL LANE.¹

George Bartley was for many years a prominent Actor on the London stage, from which he finally retired in 1853. He was distinguished for his representation, amongst other Shakespearian parts, of the character of Falstaff.

He presented to the College this portrait of himself, one of his wife (No. (55)), and also a portrait of Molière (No. 188).

Donor, Mr. G. BARTLEY.

Canvas. 2 ft. 6 in. × 2 ft. 1 in.

450—(117). (*After Rubens.*) HARVESTING. Six boys, four with wings, are cutting and carrying corn; one stands on the left with a large hat; trees to the right; the cornfield on the left. A flat landscape beyond. Cloudy sky.

Panel. 1 ft. 7½ in. × 2 ft. 7½ in.

The original is in the Earl of Radnor's Collection.

451—(227). (*School of Rubens.*) VENUS WEEPING OVER ADONIS. The body of Adonis lies stretched out on the ground; Venus kneels near his head to the left. An attendant woman dresses the wounded limb; two others behind weeping; Cupid walks away from the group. To the right two boar-hounds. Trees and grey sky in the background.

Panel. 1 ft. 6¾ in. × 2 ft. 1½ in.

Formerly ascribed to Van Dyck. A similar picture by Rubens is said to be in Mr. Hope's Collection.

452—(251). BACCHANALS. ZUCCARELLI. To the left, Bacchus, seated on the ground; a female satyr pours out wine for him; a satyr girl on the left side of Bacchus, near whom a boy is occupied with a goat; two other boys on trees; to the right, two Bacchantes and satyrs dancing in a meadow; a satyr boy playing the flute; trees in the background; blue sky with light clouds.

Canvas. 1 ft. 1½ in. × 1 ft. 6¼ in.

A sketch.

¹ Samuel Lane, 1780-1859, born at King's Lynn. Portrait painter. A pupil of Sir Thomas Lawrence.

453—(390). DIANA AND ENDYMION. JOHN WOOD. Endymion is lying asleep, nude, with the exception of an animal's skin across the loins; two dogs, also asleep, crouch near him; above his head float two winged boys (amorini), one bearing the torch of Hymen; Diana, clad in a diaphonous robe, is descending, and is stepping out from a bright sphere representing the moon; a ram is on the left, shepherd's crook and metal horn in the foreground.

Canvas. 4 ft. 1½ in. × 3 ft. 3 in.

Presented by Thomas Gray, Esq., 1897.

454—(389). THE ORPHANS. JOHN WOOD. Two girls, bare-footed, stand on a rocky height. The elder, in a dark dress, is looking pathetically upward; the younger, who has her hands crossed on her breast, is clad in a short red garment. Distant view of a village on the right; dark sky.

Canvas. 4 ft. 8 in. × 3 ft. 4¾ in.

Presented by Miss S. Wyatt Gray, 1897.

455—(387). ABRAHAM, SARAH, AND HAGAR. FRANCIS POURBUS THE YOUNGER. Abraham is seated on the right; he takes the hand of Hagar, who is standing on the left; one foot placed on the carved woodwork end of a couch. Sarah, who is in the centre, has her left hand on the shoulder of Abraham, and leans forward to speak to him. A carved stone figure on the right.

Panel. 11¼ in. × 7¾ in.

Presented by John Watts, Esq., 1894.

456—(47). PORTRAIT: MRS. LINLEY. OZIAS HUMPHREY, R.A.¹ Three-quarter figure, seated; white cap, white drapery from the neck; dark brown dress, cut low; red drapery over each arm, part of right hand seen.

She was the wife of Thomas Linley (*see* No. 140). It is said, that owing to her strong sense and business abilities, she was of great assistance to her husband in his duties as manager of Drury Lane Theatre.

She was the mother of the Rev. Ozias T. Linley, Fourth Fellow of Dulwich College, 1816–1831 (*see* p. 133); of Samuel Linley, No. 302; Thomas Linley, No. 331; William Linley, No. 178; and Mrs. Sheridan and Mrs. Tickell, No. 320. The last-mentioned picture forms one of the choice treasures of this Gallery.

Canvas. 2 ft. 6 in. × 2 ft. 1 in.

Donor, WILLIAM LINLEY. (See page 89.)

¹ Ozias Humphrey, R.A., 1742–1810; born at Honiton. Portrait painter. Came to London under patronage of Sir Joshua Reynolds; elected R.A. 1790; painted portraits of many of the native princes in India.

457—(220). (*School of S. Rosa.*) MOUNTAINOUS LANDSCAPE, WITH A RIVER. To the left, mountains with castles; a river in the centre, with boats and some figures; blue mountains in the distance; cloudy sky.

Canvas. 1 ft. $6\frac{1}{4}$ in. \times 2 ft. $1\frac{1}{4}$ in.

Formerly ascribed to Salvator Rosa. Engraved by R. Cockburn.





[The following pictures belong to the Bourgeois, Cartwright, and College Collections; but—with the exception of those in the lobby of the Gallery—are not exhibited, owing to want of space, and new numbers have not, therefore, been attached to them.]

—(80). (After Albani.) SALMACIS AND HERMAPHRODITUS. In the foreground, a river; to the left, Salmacis, the nymph of the pool, sitting on the bank; in the centre, Hermaphroditus bathing; four Amorini scattered about. Large trees in the fore- and background.

Canvas. 1 ft. 11½ in. × 2 ft. 5 in.

The subject is taken from Ovid, 'Metamorphoses.' An ancient copy after the original by Albani in the Turin Gallery; engraved in 'La Reale Galleria di Torino illustrata da Roberto d'Azeglio.' Torino, 1836, vol. i. tav. xxi. pp. 134-137.

—(57). RELIGION IN 'THE DESERT. BOURGEOIS. A female figure in white drapery reclines, with extended arms, on a seashore. The water is breaking among boulders and rocks on the left. Cliffs rise above her head on the right. A cup and crown of thorns are on the sand by her side. A dark, nearly black sky.

Canvas. 3 ft. 1¼ in. × 3 ft. 11⅜ in.

—(74). LANDSCAPE WITH FIGURES. BOURGEOIS. A cavalier in a red jacket, mounted on a grey horse, rides into the picture on the left. A soldier in helmet, breast-plate, and cuisses, with yellow leg coverings, holds a white flag with a red corner, and converses with the horseman. A soldier lies on the ground; a buckler is beside him. A blasted beech-tree on the right; behind, a dark hill and cloudy, humid sky, with a peep of blue distance.

Canvas. 2 ft. ¼ in. × 2 ft. 5½ in.

—(91). A SKETCH. BOURGEOIS. Two girls are reading under the shade of large trees, the trunks of three of which are close to them. Behind them are sheep, and in front is the sheep-dog. A young man is on the left, lying face downwards, his head on his hands, his

elbows on the ground; he looks up to the girls' faces. A large tree-trunk occupies the left foreground. A blue-grey sky.

Canvas. 1 ft. 5 in. × 2 ft. 6 in.

—(96). LANDSCAPE AND CATTLE. BOURGEOIS. Two cows; one, a red cow, is lying down, while another, somewhat to the right, is grazing. A bank of earth, a pool, and a clump of trees, with a cloudy white sky, make up the composition.

Canvas. 1 ft. 9 in. × 1 ft. 5 in.

—(109). A SKETCH. BOURGEOIS. Troopers are crossing a bridge. An officer rides after them; he wears a red coat, and rides a grey horse. Grey sky.

Canvas. 1 ft. $2\frac{7}{8}$ in. × 2 ft. $1\frac{5}{8}$ in.

—(368). PORTRAIT OF SIR PETER FRANCIS BOURGEOIS, K.T., R.A., founder of this Gallery. BOURGEOIS. The head is a three-quarter view, looking towards the right, painted in a grey key; white cravat, brown coat. A painted oval in a square frame.

Presented to the Gallery, 1866, by the executors of Sir Felix Agar.

Canvas. 1 ft. $10\frac{1}{8}$ in. × 1 ft. $7\frac{1}{4}$ in.

In the lobby of the Gallery.

—(372) and (373) (BOURGEOIS) are two copies of the painter's own portrait from the original by Sir William Beechey, No. 17 in the Catalogue.

Both are on canvas. The first is 2 ft. 6 in. × 2 ft.; the second is the same height and $\frac{3}{4}$ in. wider.

—(374). WILLIAM TELL. BOURGEOIS. On the left, three soldiers in morions; one of them places the apple on the head of the boy, who stands facing towards the right, where his father kneels on one knee in the middle distance. Tell looks angrily towards Gessler, who, mounted on a prancing black horse, gallops across the middle of the picture. A woman on her knees, with clasped hands, pleads in vain for mercy to her child. Behind Tell the ground sinks down to the margin of a lake, near which a group of three men standing and four other smaller figures are seen. The distant shore is mountainous, with a town to the right. A boat is on the water. The sky is stormy and unnaturally black with clouds.

Canvas. 2 ft. 6 in. × 3 ft. $7\frac{1}{2}$ in.

—(281). (*After Correggio.*) VENUS AND CUPID. Venus stands in front, and holds an arrow in her left hand; her right hand is on a red drapery. Cupid on the right, standing and turned to the left, reads from a paper; two doves on the ground on the left. Trees in the background.

Panel. 1 ft. $7\frac{1}{2}$ in. × $10\frac{1}{2}$ in.

An old copy, reduced, of part of the picture, 'Mercury instructing Cupid in the presence of Venus,' painted in Correggio's later period for the Duke of Mantua, now in the National Gallery (No. 10). In this copy Mercury is wanting, and the figure of Cupid is reversed. The two doves have been added by the copyist. Probably painted in the School of Carracci.

—(180). (*Painted in imitation of Cuyp.*) FLAT LANDSCAPE WITH SHEPHERDS AND SHEEP. To the right, two shepherds, one standing, the other lying on the ground. A river occupies the width of the middle distance. Greyish sky.

Panel. 2 ft. 4 $\frac{3}{4}$ in. × 1 ft. 6 in.

A pasticcio, painted in imitation of A. Cuyp by a late artist.

—(258). THE ENTRANCE OF A PALACE. VAN DEELEN. In the foreground, a large doorway; behind it, a courtyard and entrance-hall, with rococo ornaments. Two greyhounds on the pavement. Two figures pass to the right into a doorway; another is going up the staircase under a portico. On the landing at the top of the steps, a lady and a youth.

Signed and dated

D V DELEN F 1654

Panel. 1 ft. 7 $\frac{1}{2}$ in. × 1 ft. 3 $\frac{1}{4}$ in.

—(48). (*Dutch School.*) LANDSCAPE WITH A SPORTSMAN. A pyramid, a wall, a tangle of briars and burdock-leaves; a skull in the foreground; amid stones, leaves, and weeds, a man reclines with a dog.

Canvas. 1 ft. 7 $\frac{1}{2}$ in. × 1 ft. 5 in.

Formerly ascribed to Karel Du Jardin.

—(378). (*Dutch School.*) A LIGHT BREEZE. To the left, a pier and a large ship; to the right, three sailing-boats. Grey sky.

Panel. 1 ft. 4 in. × 2 ft. 4 in.

—(81). (*Italian School.*) INFANT ST. JOHN. The child lies on the ground, on a red mantle. A brook in front. The lamb stands to the left. Mountains and a town in the distance.

Canvas. 1 ft. 10 $\frac{1}{2}$ in. × 2 ft. 6 $\frac{3}{4}$ in.

Formerly ascribed to Titian. It is the work of an unknown artist of the seventeenth century.

—(357). PORTRAIT OF THE REV. OZIAS THURSTON LINLEY. LAWRENCE. Portrait as a boy, with an open, pleasant expression, clear brown eyes. He wears a brown coat, white waistcoat, and cravat. A blue-grey background.

Paper (?). Elliptical; 1 ft. × 9 in.

This is a crayon or pastel drawing.

--(360). PORTRAIT OF MISS LINLEY (afterwards MRS. TICKELL). LAWRENCE. Portrait of a girl of the eighteenth century. A white low dress, blue ribbon in her hair, bow and sash of the same, and a narrow strip of the same colour passing over her shoulders and under her dress.

Crayon or pastel drawing.

Paper (?). Elliptical; 1 ft. \times 9 $\frac{1}{2}$ in.

For an account of the Linley family, and the names of the donors of their portraits to the Gallery, *see* p. 89.

—(369). PORTRAIT OF NOEL DESENFANS, Esq. OWEN. 'The original collector of the pictures in this Gallery.'

The portrait is a three-quarter view to the left; white cravat, shirt-ruffles, hair rather short and thin.

A more refined portrait than Northcote's. *See* Preface.

Canvas. 2 ft. 5 $\frac{1}{2}$ in. \times 2 ft.

In the lobby of the Gallery.

—(115). (*After N. Poussin.*) THE INFANT BACCHUS REARED BY SATYRS. In the centre, Bacchus, as a boy, sitting drinking wine, out of a tazza, which a satyr presents to him: another supports his back; a nymph stands behind. To the right, a cupid, with a goat; to the left, two boys embracing each other; trees and a river in the background; dark cloudy sky.

Canvas. 2 ft. 4 $\frac{1}{4}$ in. \times 3 ft. 2 $\frac{1}{2}$ in.

Smith's Catalogue, No. 207.

A replica or a copy of the picture No. 39 in the National Gallery.

—(253). (*After N. Poussin.*) THE ANGELS APPEARING TO ABRAHAM. In the centre, the three angels standing robed in tunics; on the left, Abraham kneeling; two buildings in the background. Sarah stands at an open door; hilly landscape to the right. Dark sky.

Canvas. 2 ft. 2 $\frac{1}{2}$ in. \times 2 ft. 10 in.

—(279). (*After N. Poussin.*) A MOUNTAINOUS LANDSCAPE. Steep rocks sloping to the left, and overgrown with bushes; high trees; a piece of water, where a figure is stooping to drink. Two other figures behind; a distant view to the left: cloudy sky.

Canvas. 1 ft. 7 in. \times 2 ft. 7 in.

Engraved by Baudet.

Considered by Mrs. Jameson to be the original, which was painted about the year 1650 for M. Passart.

—(292). (*After N. Poussin.*) FISHERMEN NEAR A ROCKY GATEWAY. In the foreground two men fishing near a pool; beyond, a gateway formed by rocks, and overgrown with bushes: blue mountains in the distance, cloudy evening sky.

Canvas. 1 ft. 7 in. \times 2 ft. 1 $\frac{1}{2}$ in.

—(316). (*After N. Poussin.*) VENUS AND MERCURY IN A WOOD. To the right, Venus, undraped, reclining, roses in her left hand, a blue drapery on the ground ; near her Mercury sitting. The caduceus, a lute, a palette, music-book, and rolls of MS. lie about on the ground ; to the left, Cupid fighting with a satyr ; in the background below, trees, and the car of Venus.

Canvas. 2 ft. $6\frac{3}{4}$ in. \times 2 ft. $9\frac{1}{2}$ in.

Engraved by Clarus.

—(325). (*After N. Poussin.*) JUPITER AND ANTIÖPE. To the left, the nymph sleeping ; behind her Jupiter, a finger on his mouth ; to the right, two Amorini near a goat ; two others above, holding a drapery ; trees in the background.

Canvas. 2 ft. $2\frac{1}{8}$ in. \times 1 ft. $7\frac{1}{2}$ in.

Formerly in the Calonne Collection.

—(254). DEATH OF CARDINAL BEAUFORT. REYNOLDS. The figure turns over on its pillow towards the spectator ; the left arm is outside the coverlid ; the figure to the left stands and watches the hideous expression of the death agony on the face.

Canvas. 4 ft. $4\frac{3}{4}$ in. \times 5 ft. $5\frac{1}{4}$ in.

This is a sketch from the great picture at Petworth, painted for the Shakspeare Gallery in 1790. The finished picture contains the fiend, waiting at the death-bed, and was engraved by Caroline Watson.

Henry Beaufort, half-brother to Henry IV. of England, was left guardian to the son of Henry V. by the will of that King, who died on the last day of August 1422. The regency of the kingdom of England was entrusted to Humphrey, Duke of Gloucester. Between the two there was a constant struggle for power. In 1427 the Pope made Beaufort a Cardinal, and Gloucester strongly urged his exclusion from the Council on the ground that he was a foreign prince. Beaufort, however, recovered the loss of influence this promotion cost him, and raised men and money, with the King's permission, to act against the Hussites in Bohemia. This force was employed ultimately against the King's enemies in France, where Joan of Arc had raised the siege of Orleans, and was conveying Charles to be crowned at Rheims. On account of this diversion of the contingent raised for the Church's uses, it was believed that the Cardinal died of remorse, and this is the view of Shakspeare, 'Henry VI.,' part ii. act 3 :—

See how the pangs of death do make him grin !
Lord Cardinal, if thou think'st on heaven's bliss,
Hold up thy hand, make signal of thy hope.—
He dies, and makes no sign !—O God, forgive him !

But there is good ground for distrusting this belief, as a witness of his death gives details that he called the clergy of his cathedral to his house, 'caused requiems to be chanted for his departing soul, ordered his will to be read aloud and some corrections to be made in it, and finally took a solemn farewell of his friends.' He died April 11, 1448.

See 'The Newcomes,' by Thackeray, vol. i. chap. xii.

—(304). (*Venetian School*.) VENUS. Venus, undraped, lying on a violet cushion; red curtains on each side of her head; Cupid with a dart in his hand bends over Venus; to the right, a terrace with a balustrade and columns; a landscape beyond.

Canvas. 3 ft. 4 in. × 6 ft. 1 in.

Painted in imitation of Titian's Venus, now in the gallery at Darmstadt (No. 520), by an artist belonging to the School of Bassano and Tintoretto.¹

—(105). JUPITER AND ANTIOPE. VERWILT. To the right, the nymph undraped, and Cupid, both sleeping; a blue and a white drapery on the ground; Jupiter stands behind, laughing; rocks, bushes, and trees in the background; blue sky. Signed,

F x wils

Panel. 1 ft. 3½ in. × 1 ft. 6 in.

Painted in imitation of Poelenburg, to whom it has been formerly ascribed. Pictures with signatures by this master are exceedingly rare.

—(321). (*English School*.) LANDSCAPE WITH HORSES. Two horses, a brown and a grey, stand with their heads across each other. A peasant woman, basket on arm, looks at them. A bank of dark trees is behind. A town in the distance, and a mountain. All rather dark. Blue sky.

Canvas. 1 ft. 1¾ in. × 1 ft. 6½ in.

Formerly attributed to Zuccarelli.

—(376). (*English School*.) MASSACRE OF THE INNOCENTS (?). A fragment of a large composition, showing only the shoulder, arms, and head of a woman, turned away from the spectator, and the head of a child, looking up to the woman, and apparently running towards her for shelter. A drapery is around the woman's waist; otherwise she is uncovered.

Canvas, on panel. 2 ft. ¾ in. square.

—(377). (*English School*.) AN EQUESTRIAN PORTRAIT. A general officer with gold-embroidered cocked hat and red coat, leather breeches and military boots, sits a brown horse, and prances from right to left. A whitish dog in the foreground. A lake and bank of trees form a low horizon for the figure. Stormy and cloudy sky, blue to the right. Formerly ascribed to Sir Joshua Reynolds.

Canvas. 4 ft. 2½ in. × 3 ft. 4 in.

¹ Crowe and Cavalcaselle, *Titian*, vol. ii. p. 237.

—(379). (*French School.*) PORTRAIT OF THE PRINCE PRIMATE OF POLAND. The same character of face as that of the King his brother. The hair is powdered. Wears a crimson-red cape, with bands round his throat. An order is carried by a broad blue ribbon, above which a red cross is sustained by a golden cord. As in his brother's portrait, the face is three-quarters towards the left. (See below.)

In pastel, on paper. 1 ft. $11\frac{7}{8}$ in. × 1 ft. $7\frac{1}{8}$ in.

In the lobby of the Gallery.

—(380). (*French School.*) PORTRAIT OF STANISLAUS, KING OF POLAND. A fine, handsome, shaven face; his dark eyes and eyebrows contrast with his powdered hair. He wears a dull red coat and ruffled shirt; a broad blue ribbon passes over his left shoulder; on his left breast a blue order of a double cross, with silver rays. The head is seen in three-quarter view looking towards the left.

In pastel, on paper (?). 1 ft. $11\frac{1}{2}$ in. × 1 ft. $7\frac{1}{2}$ in.

In the lobby of the Gallery.

‘Warsaw, September 7, 1764—Stanislaus Poniatowski, by what management of an Imperial Catherine upon an anarchic nation readers shall imagine, *ad libitum*, was elected, what they call Elected King of Poland. . . . A question rises here: “At or about what date did this glorious Poniatowski become lover of the Grand Duchess, and then become ex-lover?” Nobody will say, or perhaps can? . . . Ritter Williams (that is, Hanbury) must have produced him at Petersburg some time in 1756. January 11, 1757—finding it would suit, Poniatowski appeared there, on his own footing, as “Ambassador from Warsaw.” . . . Poniatowski's age is thirty-two gone. . . . Made his first appearance in the streets of Warsaw in the late election time as a Captain of Patriot Volunteers. . . . His uncles, Czartoryski, were piloting him in; and in that mad element, the cries, and shifting of talk, had to be many. He is nephew, by his mother, of these Czartoryskis, but is not, by the father, of very high family. “Ought he to be King of Poland?” argued some Polish emissary at Petersburg; “his grandfather was land-steward to the Sapielhas.” . . . It seems the family was really good, though fallen poor, and, since that land-steward phasis, had bloomed out well again. His father was conspicuous as a busy, shifting kind of man, in the Charles-Twelfth and other troubles; had died two years ago as Castellan of Cracow, always a dear friend of Stanislaus Lesczinski, who gets his death two years hence (in 1766). . . . King Stanislaus had five brothers: two of them dead long before this time; a third, still alive, was Bishop of something, Abbot of something, ate his revenues in peace, and demands silence from us. . . . Besides these three brothers, King Stanislaus had two sisters still living: one of them wife of a very high Lamaiski, the other of a ditto Bramcki.

‘King Stanislaus himself was born January 17, 1732; played King of shreds and patches till 1790, or even farther (not till 1795 did

Catherine pluck the paper tabard quite off him) ; he died in St. Petersburg, February 11 or 12, 1798. After such a life !

'Stanislaus was crowned November 25, 1764. He needs, as preliminary to be anointed, on the bare scalp of him, with holy oil before crowning ; ought to have his head close-shaved with that view. Stanislaus, having an uncommonly fine head of hair, shuddered at the barbarous idea, absolutely would not, whereupon delay, consultation ; and at length some artificial scalp, or second skull, of pasteboard or dyed leather, was contrived for the poor man, which comfortably took the oiling in a vicarious way, with the ambrosial locks well packed out of sight under it, and capable of flowing out again next day as if nothing had happened. Not a sublime specimen of ornamental human nature, this poor Stanislaus ! Ornamental wholly, the body of him, and the mind of him, got up for representation ; and terribly plucked to pieces on the stage of the world. You may try to drop a tear over him, but will find mostly that you cannot.'¹

—(384). A FAMILY AT A GRAVE. BOURGEOIS. On the right a gentleman is kneeling and caressing a little child ; on the grave a youth is lying, whom a young girl, with an infant at her back, is trying to console ; another child stands at the foot of the grave. Two gravediggers are on the left ; a tombstone and large trees are on the right.

Canvas. 4 ft. 8 in. × 3 ft. 9 in.

Purchased by the Governors of Dulwich College, 1888.
Engraved by John Ogborne.

—(385). (*After Titian.*) SAMSON DESTROYING THE LION IN THE VINEYARDS OF TIMNATH. On the left large trees, and a distant view of buildings and mountains on the right ; near the centre, Samson slaying the lion. (Judges xiv.)

Panel. 3 ft. 3 $\frac{3}{8}$ in. × 1 ft. $\frac{3}{8}$ in.

In the lobby of the Gallery.

—(386). (*After Titian.*) SAMSON DESTROYING THE PHILISTINES. In the centre, Samson breaking a stone column, which is falling over towards him ; near him a man flying in terror ; richly-dressed people and heavy masses of masonry are falling to the paved floor below. (Judges xvi.)

On the right, two figures are escaping by a stone stairway ; a view of a landscape is on either side.

Panel. 3 ft. 3 $\frac{3}{8}$ in. × 1 ft. $\frac{1}{2}$ in.

In the lobby of the Gallery.

These two pictures (385) (386) were painted by T. F. Hodgkins, the Keeper of the Dulwich Gallery ; presented by him, 1892.

¹ *History of Friedrich II. of Prussia*, by Thomas Carlyle.

—(28). PORTRAIT : THE DUKE OF MARLBOROUGH.

John Churchill, the great General and Statesman, first Duke of Marlborough, was the son of Sir Winston Churchill, a devoted Cavalier, and was born at Ashe, in Devonshire, 1650.

He received his early education at St. Paul's School. He highly distinguished himself in the auxiliary force sent by Charles II. to aid Louis XIV. in the war against Holland, 1672–1677, and was publicly thanked by the French monarch for his services ; but won his brilliant reputation as a general in the war of the Spanish Succession, against the French : gained the victories of Blenheim, 1704 ; Ramilies, 1706 ; Oudenarde, 1708 ; Malplaquet, 1709.

He was created Baron Churchill in the Scotch Peerage by Charles II., and in the English Peerage by James II. , Earl of Marlborough by William III., and Duke of Marlborough by Queen Anne, 1702. Was disgraced, and dismissed from all his offices, 1712 ; but restored by George I., 1714. He died 1722.

Canvas. 2 ft. 6 in. × 2 ft. 1 in.

—(36). PORTRAIT : JAMES ALLEN, Master of God's Gift College, 1721–1746.

James Allen was Warden of Dulwich College from 1712 to 1721 ; and Master, 1721–1746 ; died 1746.

He founded and endowed a school in Dulwich 'for the instructing poor boys to read and poor girls to read and sew.' This school was restricted by the Act of Parliament of 1857 to girls, and is now known as 'James Allen's Girls' School.' Under the scheme of the Charity Commissioners (1882), James Allen's School receives an additional endowment, to be provided from the College Estate, namely, a capital sum of 6,000*l.* and an annual income of 500*l.*

From his signatures in the College books and other documents, it appears that he spelt his name 'Alleyn' while Warden, but adopted the spelling 'Allen' after he became Master.

There is an inscription on the frame of this picture as follows:—
'James Allen, Esq. Elected Warden 1712, of Dulwich College ; admitted Master, 1721. Was six feet High, Skilful as a Skaiter, a Jumper, ATHLETIC, and Humane.'

The figure, which is three-quarter length, stands with the left hand on the hip ; the right gloved hand holds the other glove ; a dark coat.

Canvas. 3 ft. 4½ in. × 4 ft. 1½ in.

In the Board Room at James Allen's Girls' School.

—(38). PORTRAIT : JAMES ALLEN. This is the third portrait of the same Master.

A full-length figure in the official gown of the Master of the College, placed with the right hand on the hip ; the left rests on the corner of a table covered with a dark blue cloth. Under the gown is seen a brown, wide-skirted coat, with gold embroidery, ruffles, and lace cravat.

A roll in the left lower corner is inscribed with—

Sussex & Worcester	}	s. The roll of James Allen of the vacation after Trinity term and of Michaelmas term fol- lowing. Anno 1737.
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At the back of the canvas, 'J. Allen, Æ 54, 1757, G.G.C.'

Canvas. 7 ft. 9 in. × 4 ft. 10 in.

In the Board Room at the College.

—(41). PORTRAIT: ALFRED J. CARVER, Master of Alleyn's College of God's Gift, 1858–1883. S. M. FISHER.

The Rev. Alfred James Carver, D.D., the first Master of Dulwich College not bearing the name of Alleyn, and the only Master under the Act of Parliament of 1857. He was elected Master 1858, by the Board of Governors appointed under the Act, and retired 1883.

He was the son of the Rev. James Carver, M.A., and was born at King's Lynn, Norfolk, 1826; educated at St. Paul's School. He graduated at Cambridge, 1849, with First Class Honours in Classics, and Second Class Honours in Mathematics; was Scholar of Trinity College, Bell University Scholar, and Fellow and Classical Lecturer of Queen's College, Cambridge.

Honorary Canon of Rochester 1882.

Previously to his appointment to Dulwich, he held the office of 'Sur-Master' (Second Master) of St. Paul's School, 1853–1858.

Under his Mastership, the two schools of Alleyn's College at Dulwich—the 'Upper School' (now called distinctively 'Dulwich College') and the 'Lower School' (now 'Alleyn's School')—were organised, the former consisting of 700 boys, the latter of 570 boys.

This portrait was painted by S. M. Fisher, Gold Medallist, and Travelling Student of the Royal Academy (1882); and formerly a pupil in Dulwich College, and a student in the College Art School.

The gift of FRANCIS PEEK, Esq.

Canvas. 4 ft. 11½ in. × 3 ft. 1 in.

In the Board Room at the College.

—(44). PORTRAIT: LADY FALKLAND, Countess Dowager of Suffolk. Died 1776.

Sarah, Lady Falkland, was the daughter of Thomas Inwen, Esq., of Southwark. She married, first, Henry (Howard), Tenth Earl of Suffolk, who died 1745; and, secondly, Lucius Charles (Cary), Seventh Viscount Falkland. She bequeathed 300*l.* to the Master and Warden of Dulwich College, in trust that they should invest the same and pay the interest, in equal portions, to six old men and six old women, Pensioners of the said College, part and share alike, on every Christmas Day.¹

Canvas. 4 ft. 2 in. × 3 ft. 4 in.

In the Board Room at the College.

—(45). PORTRAIT: CHARLES DRUCE. H. P. BRIGGS. R.A.

¹ This bequest is now merged in the general fund.

Mr. Charles Druce was Steward of the Manor of Dulwich, and Solicitor to the Master, Warden, and Fellows of Dulwich College for sixty years.

He died in 1845, aged 83.

A whole-length portrait, seated in an arm-chair at a table, a document in the right hand.

Given by the family of Mr. C. DRUCE.

Canvas. 7 ft. 9½ in. × 4 ft. 9 in.

In the Board Room at the College.

—(55). PORTRAIT: MRS. BARTLEY. LANE.

Mrs. Bartley was a talented and popular Actress at the Drury Lane and Covent Garden Theatres, the wife of George Bartley (No. 54), but better known by her maiden name as Miss Smith. She was thought to resemble Mrs. Siddons in personal appearance, and took several of the favourite parts of that great actress. One of her most successful impersonations was that of Lady Macbeth.

A seated figure, right arm rests on a table, and right hand holds a roll of paper; deep red dress and brown drapery over.

Donor, Mr. G. BARTLEY.

Canvas. 4 ft. 5¾ in. × 3 ft. 4¼ in.

—(71). PORTRAIT: HEAD OF A WOMAN.

Painted within a shield-like oval; a white under-dress, and over left shoulder a drapery of shot silk. The right shoulder is bare; a curl hangs over it.

Canvas. 1 ft. 6¾ in. × 1 ft. 3 in.

—(72). PORTRAIT: A CLERGYMAN, full-length.

A life-size, full-length portrait of a Clergyman in wig, robes, and bands.

Time: the early part of the eighteenth century.¹

Canvas. 7 ft. 3 in. × 4 ft. 2 in.

—(73). PORTRAIT: A YOUNG MAN, full-length.

Small full-length painting of a young man in a landscape.

Early Georgian dress, white vest and breeches, grey-green coat; in a garden, his left arm on a pedestal, holding a book in his hand; on the pedestal a bust of Milton; on the right a fountain, arbour, &c.

Canvas. 1 ft. 6¾ in. × 1 ft. 3 in.

¹ It has been suggested that this is a portrait of Dr. Henry Sacheverell, whose two political sermons preached in 1709 provoked an impolitic impeachment of him by the House of Commons for 'malicious, scandalous, and seditious libel,' and won for him an extraordinary and unmerited popularity throughout the country.

Although the features bear considerable resemblance to some of the contemporary portraits of Sacheverell, it has not been thought advisable to affix his name to the picture without further evidence.

—(75). PORTRAIT : HEAD OF A MAN.

A gentleman of the time of George II. or III. A full, soft-looking face, with a large wig.

Canvas. 2 ft. 4 in. × 2 ft.

—(76). ADAM AND EVE IN THE GARDEN.
Probably a Flemish picture.

Eve is on the right, and reaches across to Adam, offering him an apple. The tree, with the serpent clinging to it, is between them.

Panel. 3 ft. 6 in. × 2 ft. 1½ in.

—(79). THE HOLY FAMILY. Described by Cartwright as 'Josiph and Mary and Our Saviour, on a clouth pasted on board.'

The composition is constructed on a base of three steps, on which is a pedestal; on this the Child stands. A plinth and column to the left. Mary, in red and blue dress, holds the Child, while St. Joseph stands behind.

CARTWRIGHT'S CATALOGUE. No. 211. 5*l*.

Canvas. 1 ft. ¼ in. × 9 in.

—(82). THE TRANSFIGURATION. A very fine old Italian copy of Raphael's 'Transfiguration,' said to be by Julio Romano. It was purchased at Mr. Van der Gucht's sale on March 11, 1796, by Thomas Mills, Esq., of Saxham Hall, Sussex, for the sum of 42*l*., and was presented by him to the College. It is an accurate and yet spirited copy of the great original, and perhaps one of the most valuable copies in this country. In Christie and Manson's Catalogue (1796) it was stated to be 'visibly the hand of Julio Romano.' It is more probably by Pierino del Vaga, who was recommended to Raphael by Romano. Pierino del Vaga was born 1500, and died 1547.

Canvas. 12 ft. 4¼ in. × 8 ft. 8¼ in.

In the College Chapel.

—(86). THE MAGDALEN.

A well-painted picture, probably of the Flemish School.

The figure sits towards the left, the head is turned up to the right, nude to the waist, the right hand extended, the left on the breast.

Canvas. 4 ft. 2½ in. × 4 ft. 8 in.

—(88). A WINGED NUDE FIGURE soaring upwards. Described by Cartwright as 'An Angill a Flying.'

CARTWRIGHT'S CATALOGUE. No. 163. 10*s*.

Panel. 1 ft. 10¾ in. × 1 ft. 5½ in.

—(89). FLORA AND CUPID.

A half-nude figure, seated, holds a garland across her lap ; with her left hand she presses a drapery to her side. Cupid, in blue drapery, offers her a wreath. The figures are three-quarter length.

Canvas. 3 ft. $5\frac{1}{4}$ in. \times 4 ft.

—(90). VENUS AND ADONIS WITH SATYRS.

Described by Cartwright as 'Venus and Adonis and 2 Sayters, on picking out a Thorne out of his fout.'

CARTWRIGHT'S CATALOGUE. No. 151. 3s.

Panel. 1 ft. $1\frac{3}{4}$ in. \times $9\frac{1}{4}$ in.

—(94). A LAUGHING HEAD.

A Head in a jester's cap, with ears to it.

Canvas. 1 ft. 7 in. \times 1 ft. 2 in.

—(98). AN EMBLEMATICAL DESIGN. Described by Cartwright as 'Tyme and Truth, and a house on fire, and one wonded on ye ground, on a bord.'

CARTWRIGHT'S CATALOGUE. No. 130.¹

Panel. 1 ft. 7 in. \times 1 ft. $3\frac{1}{4}$ in.

—(100). A WINTER SCENE ON THE ICE. Described by Cartwright as 'A pictur of men and women a slidinge, a winter piece on a bord.'

CARTWRIGHT'S CATALOGUE. No. 125. 1l.

Panel. 1 ft. \times 1 ft. 11 in.

—(101). A DUTCH INTERIOR. Described by Cartwright as 'Thre Dutchmen, one with a Juge in his hand taking a pipe of Tobacco, and 2 men Looking on him, a Lather, a barrell, a cherne, a kittell, a Lanthorne, and other things in it, on 3 quarters clout, pasted on a bord.'

CARTWRIGHT'S CATALOGUE. No. 26. 5l.

Canvas. 1 ft. $8\frac{3}{4}$ in. \times 2 ft. $1\frac{1}{2}$ in.

—(102). A DUTCH INTERIOR. Described by Cartwright as 'A Dutchman in a Red Wascot taking tobacco, a fire before him, a parsell of kettells, cherns, and earthing picherds.'

CARTWRIGHT'S CATALOGUE. No. 27. 5l.

Canvas. 1 ft. $8\frac{1}{2}$ in. \times 2 ft. $1\frac{1}{4}$ in.

¹ Price effaced.

—(114). SEA-PIECE : Described by Cartwright as 'A Sea Scift ruffe watters with shipps & a wharfe. Castros.'

Donor, CARTWRIGHT. No. 219. 2*l.* 10*s*

Canvas. 2 ft. 1 in. × 1 ft. 6½ in.

—(117). SEA-PIECE : Described by Cartwright as 'A smal Sea Scift, a closit pece.'

Rough water, a Mediterranean coast in the background ; a frigate is running for the land ; near the coast is a small bark ; a boat is in the right corner.

Donor, CARTWRIGHT. No. 213. 1*l.*

Canvas. 1 ft. 1 in. × 1 ft. 8½ in.

—(120). LANDSCAPE, with DUCKS and DRAKES on a pond ; the principal one is white ; other birds are flying and swimming about ; the margin of the pond on the right has rushes growing on it.

Canvas. 1 ft. 5¾ in. × 1 ft. 9¾ in.

—(129). FRUIT : Described by Cartwright as 'A pictur of fruts round in form of a sheeld.'

Donor, CARTWRIGHT. No. 237. 3*l.*

Canvas. 2 ft. 5 in. × 2 ft. 1 in.

[*The purchase of the Pictures (130) to (154) is referred to by Edward Alleyn in his Diary. See William Young's 'History of Dulwich College,' vol. ii. pp. 108, 109 and 188.*]

—(130). PORTRAIT : WILLIAM THE CONQUEROR. 1066-1087.

Panel. 1 ft. 10½ in. × 1 ft. 4¾ in.

—(131). PORTRAIT : WILLIAM RUFUS. 1087-1100.

Panel. 1 ft. 10½ in. × 1 ft. 4¾ in.

—(132). PORTRAIT : HENRY I. 1100-1135.

Panel. 1 ft. 10½ in. × 1 ft. 4¾ in.

—(133). PORTRAIT : HENRY II. 1154-1189.

Panel. 1 ft. 10¾ in. × 1 ft. 4 in.

—(134). PORTRAIT : RICHARD I. 1189-1199.

Panel. 1 ft. 10½ in. × 1 ft. 4¾ in.

—(135). PORTRAIT: JOHN. 1199–1216.

Panel. 1 ft. $10\frac{1}{2}$ in. × 1 ft. $4\frac{1}{2}$ in.

—(136). PORTRAIT: EDWARD I. 1272–1307.

Panel. 1 ft. $10\frac{1}{2}$ in. × 1 ft. $4\frac{3}{4}$ in.

—(137). PORTRAIT: HENRY IV. 1399–1413

Panel. 1 ft. 11 in. × 1 ft. 6 in.

—(138). PORTRAIT: HENRY VI. 1422–1461.

Panel. 1 ft. $10\frac{1}{2}$ in. × 1 ft. $5\frac{1}{2}$ in.

—(139). PORTRAIT: EDWARD V. 1483.

Panel. 1 ft. $10\frac{3}{4}$ in. × 1 ft. 6 in.

—(140). PORTRAIT: RICHARD III. 1483–1485.

Panel. 1 ft. $10\frac{3}{4}$ in. × 1 ft. $5\frac{3}{4}$ in.

—(141). PORTRAIT: HENRY VII. 1485–1509.

Panel. 1 ft. $9\frac{1}{2}$ in. × 1 ft. 4 in.

—(142). PORTRAIT: HENRY VIII. 1509–1547.

Panel. 1 ft. 11 in. × 1 ft. 6 in.

—(143). PORTRAIT: ANNE BOLEYN. 1533–1536.

Panel. 1 ft. $10\frac{1}{2}$ in. × 1 ft. $4\frac{3}{4}$ in.

—(144). PORTRAIT: EDWARD VI. 1547–1553.

Panel. 1 ft. 11 in. × 1 ft. 6 in.

—(145). PORTRAIT: MARY. 1553–1558.

Panel. 1 ft. $10\frac{1}{2}$ in. × 1 ft. $2\frac{1}{4}$ in.

The portrait of JAMES I.

—(146). SIBILLA ÆGIPTIA.

Canvas. 2 ft. × 1 ft. $5\frac{1}{2}$ in.

—(147). SIBILLA CAMEA (SAMIA).

Canvas. 1 ft. $11\frac{1}{4}$ in. × 1 ft. $5\frac{1}{2}$ in.

—(148). SIBILLA CUMANA.

Panel. 1 ft. $10\frac{1}{2}$ in. × 1 ft. $4\frac{1}{4}$ in.

—(149). SIBILLA CUMEA.

Canvas. 2 ft. 1 in. × 1 ft. 6 in.

—(150). SIBILLA DELPHICA.

Panel. 1 ft. $10\frac{1}{2}$ in. × 1 ft. $4\frac{1}{4}$ in.

—(151). SIBILLA EUROPA.

Panel. 1 ft. 10½ in. × 1 ft. 4¼ in.

—(152). SIBILLA HELLESPONTICA.

Panel. 1 ft. 10½ in. × 1 ft. 4¾ in.

—(153). SIBILLA PERSICA.

Panel. 1 ft. 10½ in. × 1 ft. 4¾ in.

—(154). SIBILLA TIBURTINA.

Canvas. 1 ft. 10½ in. × 1 ft. 5 in.

—(155) and (156). FIGURES of PIETY and LIBERALITY. Filling the panels in the Library mantelpiece.

This mantelpiece was constructed from materials which had formed part of the Queen's State Barge (probably the Barge formerly used by Queen Elizabeth). It was originally erected in the 'Great Chamber' or Audit Room over the Hall, but was afterwards transferred to the Library. Thence it was removed in 1870 to the New College buildings, where it was again erected as a mantelpiece in the Library. The figures of Piety and Liberality were probably part of the decorations of the Barge, but Alleyn does not expressly refer to them.

The entries in Alleyn's Diary with respect to the mantelpiece are as follows:—

Dec. 19, 1618, 'bought off mathewe all y ^e Upp. pt. off y ^e quens barge'	£2 2 6
July 16, 1619, for Joyners work about y ^e Chimney peces of y ^e barge	
for stuff to add to the barge stuff (items given amounting to 11s. 11d.)	£2 9 5
22½d. work about y ^e great chamber chimney peec £1 17 6	
Sept. 4, 1619, p ^d goodman Gardyner for painting y ^e 5 chimneys & 2 chimney peces & y ^e 4 figures of y ^e Seasones	
for Collers oyle & size £1 6 2	£3 9 6
for 32½ days work w ^t dyett & Lodging att 16 ^d p. dyem £2 3 4	

The figures are—

On the left panel, PIETAS (so inscribed), a female figure in yellow drapery and a white wimple. In her left hand she holds up a flaming altar, and with the down-stretched right hand she clasps the neck of a stork.

On the right panel, LIBERALITIS (so inscribed), a female figure in a green dress with a scarf across the body; her left hand raised, her right hand down—in each hand a cornucopia, from that in her left hand issue fruits and flowers; from the other, coins, books, spoons, pens, shoes, and various other articles of dress and ornament.

Two panels with semicircular tops. 5 ft. × 2 ft.

BIOGRAPHICAL NOTICES



[The numbers at the end of each biographical notice are those of the pictures in this Gallery by the respective artists.]

ALBANI.—School of Bologna.

BORN 1578.

DIED 1660.

RRANCESCO ALBANI was born at Bologna, March 17, 1578. His father, Agostino Albani, a rich silk-merchant, had first intended his son to be a lawyer, and afterwards a merchant. But, following his inclination for art, the boy entered the studio of Denijs Calvaert, of Antwerp, then the first painter in Bologna, where Guido Reni became his friend. Later on he studied in the Academy of L. Carracci, following the example of Guido, with whom he afterwards competed. When both had settled in Rome, their rivalry became the cause of personal enmity, and Albani joined Annibale Carracci. He returned to Bologna in 1616, where he married for the second time. In 1625 and 1630 he worked at Rome, and in 1633 in Florence. He lost his fortune in the later years of his life, which were embittered by discontent, and died October 4, 1660. Nos. 58, (80), 259.

ALLORI.—Florentine School.

BORN 1577.

DIED 1621.

CRISTOFANO ALLORI—son of Alessandro di Cristofano di Lorenzo Allori, who is sometimes called Alessandro Bronzino—was born in Florence, October 17, 1577. He was a pupil of his father, and of Santi di Tito—both followers of Michelangelo Buonarroti. Cristofano Allori, however, soon joined Lodovico Cardi da Cigoli and Gregorio Pagani, who, in opposition to the Michelangelesque

style, laid stress on the importance of studies from models and on colour. While scrupulously conscientious in the pursuit of his art, he was at the same time quite a man of the world in society, and, moreover, a poet in the burlesque style of Bernini.¹ He entered a brotherhood, but only remained there a short time. In the later part of his life he lived with Mezzafirra, a courtesan. He died at Florence 1621.

Cristofano Allori is a less important artist than his father Alessandro and his uncle Agnolo di Cosimo, called Bronzino. He made several clever copies of Correggio's 'Magdalen,' lying on the ground. He painted but few pictures, and those chiefly portraits, of small size, on copper. His principal pupils were Zanobi Rossi and G. B. Vanni.² No. 267.

BAKHUISEN.—Dutch School.

BORN 1631.

DIED 1708.

DUDOLF BAKHUISEN, BACKHUISEN, or BACKHUIZEN, son of Gerard Bakhuisen, town clerk at Emden, Westphalia, was born in that town, December 18, 1631.³ He was at first educated as a writing-master, an art which at that time had a great reputation in Holland; and afterwards, in 1650, entered the house of the merchant Bartelet, at Amsterdam. Much impressed by the gaiety of this great commercial town, he began to draw, with the pen, in the harbour and on the beach, and then visited the studio of the celebrated landscape-painter, Allart van Everdingen (1621–1675).⁴ He also studied the sea-pieces of Hendrik Dubbels.⁵ While at Harlem in May 1680, he engaged himself to Anna Hooghe, a young lady of Amsterdam, to whom

¹ Rossini, *Pitt. Ital.* vol. vi. p. 105.

² Baldinucci, *Opere* (Milano, 1808), vol. x. pp. 252–287: *Serie degli uomini i più illustri in Pittura*, &c., vol. ix. pp. 13–18. Lanzi, *Storia Pittor.* vol. i. pp. 197, 220, 222.

³ The statements about Bakhuisen by Houbraken, *Groote Shouburgh*, vol. ii. p. 263, are trustworthy in their details, the writer and the artist being contemporaries.

⁴ A. van der Willigen, *Les Artistes de Harlem*, p. 473. Compare also W. Bode, 'Die Schule von Harlem,' in Von Lützow's *Zeitschrift für Bildende Kunst*, vol. vii., and the documents published by M. T. van Westrheene in the *Notice des Tableaux du Musée de la Haye* (La Haye, 1874), p. 4.

⁵ W. Burger, *Musées de la Hollande* (Paris, 1858), vol. i. p. 160, and vol. ii. p. 150, denies that H. Dubbels was the master of Bakhuisen, probably in consequence of confounding him with Jan Dubbels.


he was married in the summer of the same year, she being his second wife.¹ He died on November 17, 1708.

Bakhuisen was chiefly a marine painter. In the early part of his artistic career he painted, with great taste, small views of slightly agitated seas. Most of his later works are minute in execution, and generally cold in effect. They were formerly as highly estimated as those of Willem van de Velde, the greatest Dutch sea-painter, whom Bakhuisen probably took for his model. In general his pictures represent a stormy sea, with a few ships, and a dark sky. For the sake of study, Bakhuisen is said to have often ventured on the sea in most tempestuous weather. He occasionally painted river and wintry scenes.² He executed some etchings, of which thirteen are known.³ His drawings are not rare.⁴ His pupils were Jan Klæz Rietschoof, Hendrik Rietschoof, Michiel Maddersteg, Jan Dubbels, and Pieter Coopse. No. 327.

BEECHEY, R.A.—English School.

BORN 1753.

DIED 1839.

IR WILLIAM BEECHEY was born at Burford in Oxfordshire, December 12, 1753. His father, intending him for the law, articted him to a conveyancer at Stow, in Gloucestershire; but the young man, disliking the monotony of country practice, was soon transferred to the office of Mr. Owen, of Tooke's Court, London. While with this gentleman, Beechey became accidentally acquainted with some students of the Royal Academy, whose studies so charmed him that he at once sought for and obtained a substitute to serve out his apprenticeship, and in 1772 was permitted to enter the Royal Academy as a student. By the study of Sir Joshua Reynolds' works, and by following the good advice of his friend Paul Sandby, he soon made rapid progress, chiefly in portraiture, painting small historical pictures and conversation

¹ Christian Kramm, *De Levens en Werken*, &c. (Amsterdam, 1857), p. 43, erroneously states that Anna de Hooghe was his fourth wife.

² Specimens of these are in the Galleries of Copenhagen and Vienna. There are portraits of him by himself, at Berlin and at Ludwigsburg.

³ Bartsch, *Peintre-Graveur*, vol. iv. p. 27.

⁴ The British Museum possesses a fragment of one of Bakhuisen's sketch-books, dated 1698.


pieces in the manner of Zoffany; but his first life-size portrait was not painted until 1781, during his residence in Norwich, where he had lived five years. On his return to London, Beechey took Vandergucht's house, 20 Lower Brook Street, but as his fame increased he moved into more fashionable quarters. The patronage of the nobility led the way to Royal patronage, and in the year 1793, when he was elected Associate of the Royal Academy, he was appointed portrait-painter to Queen Charlotte. In 1798 he was commissioned by George III. to paint the large picture, now in Hampton Court, of the King and Prince of Wales reviewing the Dragoons, which work so satisfied His Majesty that he bestowed the honour of knighthood on the painter, who was then elected a Royal Academician. Sir William Beechey was twice married, and had eight children: one of his sons, Captain Beechey, R.N., was a distinguished Arctic traveller; another, W. H. Beechey, was known as the author of the 'Life of Sir Joshua Reynolds.'

Sir William Beechey died at Hampstead, January 28, 1839. Celebrated as a painter whose works are remarkable for truth and simplicity, he was still more admired and esteemed as an honest and honourable man, and his death caused much regret. Nos. 17, 111, 169.

A. BELUCCI.—Venetian School.

BORN 1654.

DIED 1726.

NTONIO BELUCCI was born in 1654, at Soligo on the Piave, near Venice. At first he studied and worked in Venice;¹ later on he was called by the Emperor Joseph I. (1703–1711) to Vienna, where he was also employed under Charles VI. (1711–1740). From him, and from other German princes, he received the title of court-painter. In the year 1716 he came to England, from the court of the Elector Palatine. A ceiling in Buckingham House was decorated by him in 1722. He found a protector in the Duke

¹ *Della Pittura Veneziana Libri V.* (in Venezia, MDCCLXXI.), pp. 412–413; P. Frederici, *Memorie Trevigiane su le Opere di Disegno* (Venezia, 1808). It is improbable that any relation existed between him and Pieter Molijn the younger, called Tempestà, who lived at Piacenza from 1684, and died there in 1701.

of Chandos. Being afflicted with the gout, he quitted England. He left a nephew, who made a fortune by portrait-painting,¹ and died at Soligo in 1726. No. 46.

BERCHEM.—Dutch School.

BORN 1620.

DIED 1683.

NICOLAAS (or CLAAS) PIETERSZ BERCHEM (or BERGHEM), son of Pieter Claesz, was born at Harlem, September 1620.² His first instruction in painting was received from his father; afterwards he entered the studios of Jan van Goijen, Nicolaas Moeijaert, Pieter de Grebber, Jan Wils, and Jan Baptist Weenix. In June 1642 he became a member of the Guild of St. Luc, at Harlem. He married the daughter of his master, Jan Wils. He is proved to have been in Harlem in the years 1656, 1657, and 1670.³ No authentic information exists about his visit to Italy; but that he was there at an early period can easily be recognised by the views represented in his pictures.⁴ He died on February 8, 1683, at Amsterdam, and was buried there, in the Westerkerk, on February 23.⁵

Berchem painted chiefly landscapes, with shepherds and cattle, rarely allegorical or mythological scenes. His landscapes are taken from the mountainous parts of Italy, and the types and costumes of the figures therein represented are also entirely Italian, although not copied directly from nature. Berchem often repeats the same motives and figures with but little variation. He painted the figures in pictures by Joris van der Hagen, Poelenburg, and J. van Ruisdael; and the landscapes for G. Dow's figures. There are also some etchings by him.⁶ His pupils were: Jan van der Meer de Jonghe, Hendrik Mommers, van der Bent, Glauber, Karel du Jardin, Willem Romeijn, Guillaume le Febre, Claes Sijmons Schout, Soolmaker, and Jan Gerritzen. Nos. 88, 122, 157, 166, 196, 337.

¹ Walpole, *Anecdotes of Painting*, pp. 667-8.

² A. van der Willigen, *Les Artistes de Harlem*, p. 77.

³ *Ibid.*

⁴ C. Kramm, *De Levens en Werken*, p. 76.

⁵ The Louvre Museum at Paris possesses a view of the environs of Nice (No. 17), signed 'C. Berchem.'

⁶ Bartsch, *Peintre-Graveur*, vol. v.

VAN BERGEN.—Dutch School.

BORN (?).

DIED AFTER 1690 (?).

DIRK VAN BERGEN was an animal and landscape painter in Harlem. The details of his life are not accurately known.¹ He worked as a painter during the years 1661 and 1690, and painted in London² about the year 1675.

In his pictures Dirk van Bergen appears to be a follower of Adriaen van de Velde, but he never attained to the latter's taste and delicacy of design and colouring. No. 330.

DU BOIS.—Dutch School.

BORN (?).

DIED 1680.

GUILLAM (WILLEM)³ DU BOIS was a landscape painter in Harlem. Very little is known of his life. In 1646 he was received into the Painters' Guild of Harlem, and in the autumn and winter of 1652–3 he travelled for study up the Rhine to Switzerland and back again in company with Vincent Laurensz van der Vinne,⁴ Cornelis Bega, and Theodor Helmbreker. He died in July 1680, at Harlem.⁵

G. du Bois belongs to the school of Harlem. In simplicity and choice of subject his landscapes come nearer to the conception of Hobbema than of J. van Ruisdael. No. 118.

BOLOGNESE SCHOOL.—Unknown Artists.

RODOVICO, AGOSTINO, and ANNIBALE CARRACCI founded at Bologna, in the year 1589, an Academy, which influenced Italian art during the seventeenth century. The object of this school was to reform the fine arts where true forms had been lost and

¹ The usual statement that he was born in 1645 and died in 1689 is erroneous.

² According to Pilkington.

³ Guillem is the only Christian name given in the documents. His monogram CBOIS (the letters C and D being contracted) has been often misunderstood, and been arbitrarily made to stand for Cornelis.

⁴ Ch. Kramm, *De Levens en Werken*, vol. iii. p. 195: 'V. L. van der Vinne.'

⁵ A. van der Willigen, *Les Artistes de Harlem*, p. 84, s. 84. W. Bode, 'Die Künstler von Harlem,' in von Lützow's *Zeitschrift für Bild. Kunst*, vol. vii. pp. 278, 347.

were replaced by conventional expressions. The most renowned artists of this school, besides the Carracci, were—Guido Reni, Domenichino, and Albani. Nos. 2, 280.

VAN BORSSOM.—Dutch School.

BORN 2ND PART OF 17TH CENT.

DIED (?).



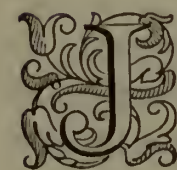
ABRAHAM VAN BORSSOM¹ was a pupil of Rembrandt during the last period of this great artist. There is absolutely nothing known about his life. It is supposed that Anthony van Borssom, a painter, was his father.²

Abraham van Borssom was a clever landscape-painter, and skilful in perspective. No. 133.

BOTH.—Dutch School.

BORN ABOUT 1610.

DIED AFTER 1662.



JAN BOTH, son of Dirk Both, was born at Utrecht about 1610. He received his first instruction from his father, a painter on glass; afterwards he entered the studio of Abraham Bloemaert, head of the school of Utrecht. When still a youth he wandered through France to Italy, and settled for some time in Rome, where he formed his style on that of Claude Gellée, called Claude Lorraine, who was about ten years older than himself, and who had resided permanently in Rome since 1627. Sandrart states that Jan Both had painted for him before his departure from Holland (1644): he consequently must have then already returned from Italy.³

In the year 1649 Both was one of the chiefs of the Painters' Guild at Utrecht.⁴ He died in that city after 1662.⁵

¹ By Kramm, p. 77, and Immerzeel, p. 126, his name is mentioned as being A. v. Borssum; by Vosmaer (*Rembrandt, sa vie et ses œuvres*, p. 317), as being A. van Borem, or Borssem. In the Print-room of the British Museum, however, are to be found a series of drawings by this master, of which two are clearly signed—A. v. Borssom, and one, A. v. Borsom.

² *De Navorscher*, xii. bl. 180; Kramm, *Aanhangsel*, p. 20.

³ Sandrart, *Teutsche Academie* (1675), chap. clxxxv.

⁴ In the Archives of Wijk-bij-Duurstede, M. Victor de Stuers found a document signed by Jan Both, which proves this fact. See *Notice des Tableaux du Musée de la Haye* (1874), p. 18.

⁵ The year 1650 has been hitherto accepted without sufficient reason as the date of Jan Both's death, notwithstanding that the engraved portrait of him in

The landscapes of Jan Both are almost always Italian, but they are truer to nature in their forms than the ideal compositions of Claude. They owe their great repute to the glowing power of their colouring, especially to the striking effects of the light and the soft golden tone of the atmosphere. But in this respect the landscapes of J. Both have a closer resemblance to the Dutch views of A. Cuyp than those of Claude. The figures in his pictures are generally painted by his brother Andries. Willem de Heusch is considered to have been his pupil.

ANDRIES BOTH, a little older than Jan, received in his youth the same instruction as his brother, and went with him to Italy. He was chiefly a figure-painter. In Rome he adopted the style of Pieter van Laar, called Bamboccio, who resided there until 1639. Before Andries returned to Holland he worked for some time with his brother at Venice.¹ He was drowned in a canal, before 1644.²

Pictures entirely painted by Andries Both are very rare. A few etchings by him still exist. His drawings contain ingenious and humorous compositions of figures.³ Nos. 8, 10, 12, 15, 208.

BOURGEOIS, R.A.—English School.

BORN 1756.

DIED 1811.

SIR PETER FRANCIS BOURGEOIS was born in St. Martin's Lane, London, 1756. He was descended from a Swiss family of good position, who came to reside in England in consequence of reverse of fortune. Bourgeois's father carried on the trade of a watchmaker, and, as he became rich, he determined to place his son in the army. This intention was strengthened by the promise of a commission by Lord Heathfield, and young Bourgeois attended

C. de Bie, *Het Guldenecabinet*, p. 157, published at Antwerp in 1662, bears the following inscription: 'Jean Both, good and well-respected landscape-painter, staying now at Utrecht, his native town.'

¹ Sandrart, *Teutsche Academie*, chap. clxxxv.

² This occurrence has till now been erroneously put in the year 1650, contrary to the statements of Sandrart, who certainly is deserving of credit in this matter. Dr. Meyer and Dr. Bode have first drawn attention to this fact in the new Catalogue of the Berlin Gallery (Berlin, 1878), p. 43.

³ A collection of them is to be found in the British Museum.

drill, parade, and reviews. At this time, however, the influence of Noel Desenfans had decided his choice: he determined to be a painter; and receiving the approval of Sir Joshua Reynolds and Gainsborough for some early productions, he placed himself under the instruction of Louthembourg, by whose guidance he quickly acquired sufficient knowledge to bring him some reputation as a painter of landscapes, battle-scenes, and sea-pieces. In 1776 he left England to travel through Italy, France and Holland, and on his return exhibited several of his works in the Royal Academy. He was elected an Associate of the Royal Academy in 1787. In the year 1791 he was appointed painter to the King of Poland, and received from him the honour of knighthood. In 1793 he became a full member of the Royal Academy, and in 1794 was appointed landscape painter to George III., who sanctioned the use of the title conferred by the King of Poland, and shortly after, while yet in the full vigour of life, he retired from the active pursuit of his profession to occupy himself in the arrangement of the collection of pictures bequeathed to him by his friend Noel Desenfans. The death of Sir Francis Bourgeois was caused by a fall from his horse, January 8, 1811. His remains are deposited in a mausoleum attached to the Dulwich Gallery, with those of his friends, Mr. and Mrs. Desenfans.¹

Sir P. F. Bourgeois's Diploma as a Royal Academician is in the Gallery. Nos. 6, (57), (74), (91), (96), 100, (109), 135, 149, 294, 301, 308, 310, 311, 325, 335, 342, 344, (368), (372), (373), (374), (384).

BREENBERGH.—Dutch School.

BORN ABOUT 1600.

DIED AFTER 1663.


BARTHOLOMEUS BREENBERGH was born at Utrecht about the year 1600. He went very early in life to Italy, where he painted landscapes and historical subjects. Cornelis Poelenburg is said to have been his master. In Italy he studied also the great painters of historical compositions. He died after 1663.

Amongst the pictures of Breenbergh, the landscapes are far

¹ *These facts appear in the Preface, but are given here for the sake of convenience.* Further particulars regarding Bourgeois will also be found in William Young's *History of Dulwich College*, vol. i. pp. 339, 482, 492.

more important than the historical compositions. He succeeded best in small landscapes, which usually represent Roman scenery: they are extremely finished in their design, and of great delicacy in execution. They may generally be recognised by the cool bluish tone of their colouring. The backgrounds give an impression of great distance, and the figures in the foreground are conceived in a spirited manner. His etchings (about thirty-one in number) are conspicuous by their great delicacy.¹ Nos. 23, 26, 338.

BREKELENKAMP.—Quirying Brekelenkamp.

 AT the time when Gerard Dow began to be celebrated, he took as an apprentice a young man, a native of Swammordam, named Quirying Brekelenkamp. The date of the birth of this painter is unknown, but it was probably between 1620 and 1625. It is known that he married in 1648, and that he died twenty years afterwards. Brekelenkamp acquired from his master his method of light and shade, and imbued himself at second-hand with the precepts of Rembrandt. It may be said that of all the pupils of Dow he is the only one who continued the great traditions which had their foundation in the studio of the illustrious Van Ryn. Brekelenkamp also painted quiet interiors, industrious households, and kitchen scenes. Of the hundred and seventy-five paintings of his which have been catalogued, only a single one is to be found in the Louvre, 'The Consultation,' a picture of great merit. Brekelenkamp, inspired by Rembrandt's teaching, placed his figures, which he drew with considerable skill, in a beautiful amber light. They are neither too graceful nor too striking, but singularly lifelike and truthful.

'The scenes in which he delights are always quiet, modest, and sober in movement and expression, but his execution is none the less interesting. His touch is free, supple, and soft; and his figures are modelled with remarkable power upon a red ground, frequently by the aid of simple transparent colours.'² No. 50.

¹ The British Museum possesses a number of drawings by this master, chiefly views of ruins in and about Rome.

² The *Dutch School of Painting*, by Henry Havard, translated by G. Powell.

BRIGGS, R.A.—English School.

HENRY PERRONET BRIGGS was born in 1792. He painted historical subjects, also portraits, and commenced to exhibit in the Royal Academy in 1814. He was elected a member of the Academy in 1832, from which date he exhibited mostly portraits. He died in London in 1844.¹ Nos. (45), 291.

BROUWER.—Flemish School.

BORN ABOUT 1605.

DIED 1638.

THE earliest and most authentic information we have concerning this painter is the inscription on his portrait, painted by Antonius van Dyck, and engraved by Schelte van Bolswert (1645): ‘Adrianus Brouwer gryllorum pictor Antwerpiæ, natione Flander (Adrian Brouwer, painter of comic scenes² at Antwerp, Flemish by nationality).’ Most probably Brouwer was born at Oudenaerde in Flanders about the year 1605.³ He was a Roman Catholic. The anecdotes, which describe his life as having been most adventurous and extravagant, are drawn from unfounded reports. When about twenty-two years of age Brouwer undertook a voyage, and falling into the hands of pirates, he was robbed, and only saved his life by escaping to the Dutch coast. He remained some time in Holland,⁴ where his pictures were much esteemed. It is probable that at this time he studied under Franz Hals. In Flanders he may also have been influenced by Peter Brueghel. In the year ending September 18, 1632, he was admitted into the Painters’ Guild at Antwerp, and in the same year his portrait was painted by Van Dyck, to be placed in his collection of the most celebrated portrait-painters. In the Guild-Book (*Liggeren*), during the same year, Jan Baptist

¹ *Art Union*, March 1844.

² The word *grylli*, from the Greek γρύλλος, *young pig*, is employed in the sense indicated by Pliny, *Histor. Natur.* lib. xxxv. c. 10, § 370.

³ As to the year of his birth, see W. Schmidt, *Kritische Beleuchtung*, p. 16; Isaac Bullart, *Académie des Sciences et des Arts* (Paris, 1682), vol. ii. p. 488; Cornelis de Bie, *Guldencabinet van de edele vry Schilder-Const* (Antwerpen, 1662), p. 91. See also Sandrart, *Teutsche Academie*, ch. cxlix.

⁴ According to I. Bullart, *Académie*, Brouwer was in Holland only ‘*quelque temps*.’ From this stay he was called ‘A. Brouwer Harlemensis’ in the inscription of a drawing by V. V. Bergh, 1659.


d'Andois is registered as a pupil of Brouwer. Joos van Craesbeeck was likewise his pupil. We further learn that Brouwer was received, between 1634 and 1635, into the Rederykamer der Violierè (a section of the Guild for exercising rhetoric), and paid the entrance-fee of eighteen florins, and in later years the annual contribution. He died at the end of January in 1638, at Antwerp, when thirty-two years of age, and received an honourable interment at the convent church of the Carmelites.¹ In his epitaph, published by De Bie, he is called 'a man of great mind, who rejected every splendour of the world, and who despised gain and riches. After his death, however, his art gained high reputation.' Fourteen to eighteen etchings are ascribed to him: eight of them are considered genuine. Many renowned painters have engraved his drawings and pictures.²

The style of Brouwer is a mixture of Flemish and Dutch excellencies. He takes high rank amongst genre-painters on account of his invention, his great skill in composition, and his gift of colour. His rendering of the lower classes of people is as true as it is humorous. Brouwer's pictures are very scarce. Most of them are in the Pinacothek at Munich. With the exception of Dulwich College Gallery, they will be sought for in vain in the public galleries of England and Holland. No. 108.

BUGIARDINI.—Florentine School.

BORN 1475.

DIED 1554.

 IULIANO DI PIERO DI SIMONE BUGIARDINI was born at Florence in 1475. He studied the antique in the Giardini dei Medici, where he became acquainted with Michelangelo.³ With him he entered the studio of Domenico Ghirlandajo. Afterwards Michelangelo employed him at his fresco-paintings in the Sistine Chapel (1508).⁴ He also assisted Mariotto Albertinelli.⁵

¹ The parish registers and the civil rolls of Antwerp give us the precise date of Brouwer's death.

² Kramm, *De Levens en Werken der Hollandsche Kunstschilders* (Amsterdam, 1857), p. 171.—Alfred von Wurzbach, 'Adr. Brouwer,' in Dohme's *Kunst und Künstler*.

³ Vasari, *Vite de' Pittori*, x. 346-7.

⁴ *Ibid.* iii. 190.

⁵ *Ibid.* x. 348.

During the political disturbances in Florence, he probably lived at Bologna, where numerous pictures painted by him are preserved. In the year 1526 he was again in Florence, where Michelangelo became his patron. He died February 17, 1554, in Florence, and was interred in the Church Sta. Maria Novella.

Bugiardini often worked after the sketches of other great painters, as Fra Bartolommeo and Michelangelo. His own original pictures, which are often attributed to other artists, are mostly representations of Madonnas and Holy Families. No. 289.

CAMBIASO.—School of Genoa.

BORN 1527.

DIED 1585.

LUCA CAMBIASO was born at Moneglia, on the Riviera orientale di Genoa, October 18, 1527. His father, Giovanni Cambiaso, was his teacher, and made him study in Genoa after the numerous pictures of Perino del Vaga and of Pordenone. He was much engaged in Genoa with panel-pictures and frescoes, which he painted for palaces and churches, and at which he worked with Giovanni Battista Castelli from Bergamo. After the death of his wife he went to Rome for some time; and was afterwards again employed in Genoa, not only as painter, but also as sculptor. He was summoned by Philip II. to Spain, where he remained until his death, in 1585.¹


Luca Cambiaso painted in a cheerful, natural style, which sufficed to express adequately even his highest ideals. His colouring is generally harmonious and clear; his chiaroscuro always telling, light and shadow being divided in broad masses: but at a later time, when his *naïveté* failed, his colouring became duller. His Madonnas are genuine, amiable Genoese women, with nothing ideal in form; the Child, as usual, *naïf* and beautiful in action. No. 248.

¹ Lanzi, *Storia*, v. 250 f. *Serie degli uomini i più illustri in Pittura*, vol. vii. pp. 39-51.

CAMPHUISEN.—Dutch School.

BORN 1624.

DIED 1674.


OVAERT CAMPHUISEN was born at Gorcum in the year 1624. On February 8, 1647, he married Petronilla Franken¹ of Amsterdam, and was made a citizen of Amsterdam on March 16, 1650,² where he died in 1674.³

Camphuisen was probably influenced by Paul Potter, with whom his style has some points in common; but he cannot be considered to be a pupil of this master, who was one year younger, and who came to Amsterdam only in the year 1652, when Camphuisen was already an accomplished artist. He painted principally domestic animals, cattle, sheep—in meadows, courtyard, or stable. The peculiar treatment of light, by which his colour melts into golden hues, his broad execution, brown shadows, and firmly-painted yellow lights, certainly all denote a peculiar style and an original master,⁴ whose merits have not yet been enough appreciated. No. 64.

AGOSTINO CARRACCI.—Bolognese School.

BORN 1558.

DIED 1661.

GOSTINO CARRACCI, son of Antonio Carracci, a tailor, was born at Bologna, August 16, 1558. After having been, at first, apprenticed to a jeweller, he visited the studios of the painters Prospero Fontano and Bartolommeo Passarotti, under the guidance of his cousin Lodovico, and worked in competition with his brother Annibale.

¹ T. Van Westrheene, *Paulus Potter, sa vie est ses œuvres*. E. Fétis, 'G. Camphuijsen,' in *L'Art* (1877), pp. 37-38, 63-69.

² This fact has been discovered by Scheltema in the Archives of Amsterdam.

³ The name of this painter is not mentioned in the great dictionaries of artists, such as Bryan-Stanley, Immerzeel, and Chr. Kramm. Dirk Raphaelsz Camphuijsen, in Gorcum, who died in 1626 (*see* Immerzeel, p. 125, and Kramm, p. 216), was probably the father of the painter, Govaert Camphuijsen, to whose name Chr. Kramm draws attention in the *Aanhangsel*, p. 32. W. Burger (Thoré) has the merit of having first proved the existence of this painter by the signatures on his pictures, which are very rare. They are often attributed to Paulus Potter, and also to Dirk Raphaelsz Camphuijsen, who was a literary man, and who, according to E. Fétis, never worked as an artist. (*See Musées de la Hollande*, vol. ii. pp. 239-244.)

⁴ A picture representing four cows in a stable, and a servant cleaning barrels, signed and dated 'G. Camphuijsen, 1645,' is in the possession of L. C. Theodore H. Galton, Esq., and now exhibited at the Bethnal Green Museum, No. 43.

He then gave himself up to a more general study of art and science, especially of engraving, under the direction of Domenico Tibaldi, architect and engraver at Bologna, and of Cornelius Cort at Venice, where he also came under the influence of Tintoretto and Paolo Veronese. He studied the works of Correggio at Parma. From 1589 he painted at Bologna, and was a teacher at the Academy founded by Lodovico. At Rome he worked for a short time at the Palazzo Farnese, and then went to Parma to enter the service of the Duke Ranuccio I. Farnese. He died there March 11, 1661, in the Capuchin Convent, whither he had retired before his death.¹

Agostino is better known by his engravings than by his paintings; these are very rare. His masterpiece, 'The Communion of St. Jerome,' is in the Picture Gallery at Bologna. His manifold talents were especially conspicuous in his work as a professor. No. 255.

ANNIBALE CARRACCI.—Bolognese School.

BORN 1560.

DIED 1609.



ANNIBALE CARRACCI, brother of Agostino Carracci, was born at Bologna November 3, 1560. Although destined at first for the trade of his father, he chose to become a painter under the guidance of his cousin, Lodovico Carracci, who was his only teacher. He studied the works of Correggio at Parma, and was at Venice acquainted with Tintoretto and Paolo Veronese. After having worked in Bologna for about twenty years, he was called to Rome in 1600 by the Cardinal Odoardo Farnese, where he decorated the Palazzo Farnese with frescoes, working at them for eight years. Deeply mortified by the small payment he received for his labour, 800 scudi (=crowns), he went to Naples for rest, but died shortly afterwards in Rome, July 16, 1609, and was interred near Raphael in the Pantheon.²

The paintings of Annibale Carracci in the Palazzo Farnese are not only his principal works but also the most important productions of the Bolognese School. They combined masterly

¹ Malvasia, *Felsina Pittrice*, ed. Zanotti (Bologna, 1841); Bellori, *Vite de' Pittori* (Roma, 1672); Passeri, *Vite de' Pittori* (Rome, 1777); *Serie degli uomini i più illustri in Pittura*, vol. viii. p. 79.

² Malvasia, *Felsina Pittrice*, ed. Zanotti (Bologna, 1841); Passeri, *Vite de' Pittori* (Rome, 1777); *Serie degli uomini i più illustri in Pittura*, vol. viii. p. 97.

freedom of design with an harmonious effect of colouring. The influence of Titian and P. Veronese, of Correggio and Parmigiano, alternately appear to have prevailed in Annibale Carracci's works. Nos. 154, 230, 265.

LODOVICO CARRACCI.—School of Bologna.

BORN 1555.

DIED 1619.

LODOVICO CARRACCI was born at Bologna, April 21, 1555, and was the son of a butcher named Vincenzo Carracci. His first master, Prospero Fontano, in Bologna, and also his second, Tintoretto, in Venice, advised him to give up painting. But he was indefatigable, and studied the works of Bagnacavallo and Tibaldi in Bologna. Under the guidance of Domenico Passignano in Florence, he afterwards studied the works of Andrea del Sarto. Subsequently he went to Parma to study the paintings of Correggio, and to Mantua to study those of Parmigiano and Giulio Romano. When he returned to Bologna, in 1589, he founded a new school of painting, from which afterwards issued the greatest Italian artists of the seventeenth century. He died at Bologna, unmarried, December 13, 1619.¹

His pictures are very numerous. He has the merit of having reformed painting in Italy, which at that epoch had degenerated into mannerism. To unite the excellencies of all the great masters in one new style was his aim. Whilst the Italian masters of the Renaissance united their own ideal imaginations with nature, it was 'the model' which gained supremacy in the school of the Carracci, who drew from it even the conception of the ideal and of nature. Nos. 162, 232, 269.

CASANOVA.—Eclectic School.

BORN 1730.

DIED 1805.

FRANCESCO CASANOVA was born in London in 1730, and is said to have been an illegitimate son of King George II. His family was of Venetian origin. When not yet six years of age, he went to Venice, where he was educated, and where he visited the studio of Francesco Guardi (who was a pupil of Canaletto, and died in

¹ Malvasia, *Felsina Pittrice*, ed. Zanotti (Bologna, 1841); Passeri, *Vite de' Pittori* (Rome, 1777); *Serie degli uomini i più illustri in Pittura*, vol. viii. p. 41.

1793) and that of Simonini, painter of landscapes and battles. After travelling in France and Germany, he lived at Dresden for four years, where he copied pictures by Wouwerman. During this time he was influenced by Dieterich, the cleverest of all pasticcio painters. Later on he went to Paris, where his battle-pieces were much admired. In the year 1763 he was elected member of the French Academy. Subsequently he entered the service of Catherine II., Empress of Russia, and settled at Vienna, where he died in March 1805.¹

Besides battle-pieces, Casanova also painted landscapes, animals, and family scenes, in imitation of Dutch masters. No. 138.

CHARDIN.—French School.

BORN 1699.

DIED 1779.

JEAN-BAPTISTE-SIMÉON CHARDIN was born in Paris, November 2, 1699. He received instruction only in copying pictures, but soon attracted general notice through his great ability in the imitation of nature, especially in still-life pieces, which for their accuracy were even mistaken for old Flemish pictures. He was made member of the Royal Academy of France in 1728, and from 1752 he received a yearly pension of 800 livres from the King. He died on December 6, 1779.²

Until the year 1737 he only painted pictures of still-life, and it is to these that he owes his celebrity. He had quite a different style in his figure representations; the latter are remarkable for their natural truth and action. No. 307.

CIGNANI.—School of Bologna.

BORN 1628.

DIED 1719.

ARLO CIGNANI, son of Pomponio Cignani, was born at Bologna May 15, 1628. He was of noble family, and studied painting under Giovanni Battista Cairo, and Francesco Albani, and developed his power by studying the works of Correggio and the Carracci. He lived as an independent artist, first in Bologna, then for a short time in Leghorn; afterwards for three years in Rome, and again in Bologna, whence he was called to Parma by the

¹ See Fréd. Villot, *Notice des Tableaux du Louvre : Ecole Française* (Paris, 1878), p. 55.

² F. Villot, *Notice des Tableaux du Musée du Louvre : Ecole Française* (Paris, 1878), pp. 58, 59.

Duke, Ranuccio Farnese, and knighted. Afterwards Cignani painted in Bologna numerous pictures for Italian and foreign potentates, *e.g.* Louis XIV., and was also patronised by Pope Clement XI., after whom the newly-founded Academy, of which Cignani was the head, was called 'Clementine.' In the year 1686 he began the fresco representing the Assumption of the Virgin, in the cupola of the Duomo (S. Croce) at Forli, near Ravenna, which was finished in the year 1706. He died at Forli, September 6, 1719.

Carlo Cignani may be considered the last classical painter of the Bolognese School. His compositions are elegant, his colouring attractive, the design accurate; his pictures are mostly of a cool tone. Amongst his numerous pupils the principal are Ferdinando Bibiena, Ventura Lamberti, Carlo Ricci, Giuseppe Maria Crespi, Marc Antonio Franceschini. No. 257.

CLAUDE LORRAIN.—French School.

BORN 1600.

DIED 1681.




CLAUDE GELLÉE (or Gillée), called *Lorrain*, was born at Chamagne, a castle on the banks of the Moselle (near Toul), in 1600. He was the son of Jean Gellée, and, when twelve years of age, lost both his parents. While staying with his elder brother, a clever wood-engraver, at Freiburg in Bregau, he learned to draw ornaments and arabesques. Afterwards he went to Rome with one of his relations, where he studied industriously. Godfried Walls, a painter from Cologne residing at Naples, was his master for two years, in architectural perspective and landscape-painting. Claude afterwards returned to Rome and resided there till 1625, visiting the studio of Agostino Tassi, a scholar of Paulus Bril. He then wandered to Loreto, Venice, and through Germany to Nancy, where he occupied himself for a year with architectural painting, but returned, in 1627, by way of Lyons to Rome, where Cardinal Bentivoglio and Pope Urban VIII. became his protectors.¹ He died at Rome November 21, 1681, and was buried in the Church of the Trinità de' Monti.²

¹ Baldinucci, *Notizie dei Professori del Disegno*, &c. His biography rests on the reports of Joseph Gellée, nephew of the artist. Sandrart, *Teutsche Academie*, colv., relates that Claude came to Rome as a pastrycook, and was first a servant of the painter Tassi.

² The remains of the artist were transported to the French National Church (S. Luigi) at Rome in 1840, on the recommendation of M. Thiers.

Claude's pictures were much appreciated even during his lifetime, and many pupils visited his studio. Giovanni Domenico Romano was his best pupil, and sold his own pictures for real Claudes—a circumstance which determined Claude not to accept any more pupils in his later time. Claude always painted with the greatest zeal; in the year 1644, for instance, he completed seventeen pictures. He also made a large collection of drawings, after his original paintings, and wished it to be preserved by his heirs.¹ Nos. 53, 174, 205, 215, 220, 309, 312, 336.


COPE, A.R.A.—English School.

 ARTHUR STOCKDALE COPE, A.R.A., son of C. W. Cope, R.A., was born in London 1857. He was primarily taught by his father, and this continued during his course as a student at the Royal Academy, after which he travelled and studied abroad. In his early artistic career he, like many of his able contemporaries, owed much to the work and personal influence and stimulus of John Pettie, R.A. He has painted a good many portraits of well-known people, many of them being of considerable merit; indeed, his 'Lady Hickman,' exhibited in 1901, might bear comparison with any modern work of that class. No. 442.

CORREGGIO.—School of Lombardy.

BORN 1494.

DIED 1534.

 ORREGGIO is the name of a small town near Mantua. It had, during the fifteenth and sixteenth centuries, its own sovereign; and several painters, for instance, Lorenzo Costa, of Ferrara, sojourned there. Antonio Allegri, afterwards called Correggio, was born at Correggio, about the year 1494, and was the son of a well-to-do citizen. From 1518 to 1530 he lived chiefly at Parma. In 1519 he married Girolama Francesca di Braghettis, from Correggio, who died about the year 1529. The artist returned to his native town in 1530, where he died on March 5, 1534.²

¹ *Libro di Verità o d'Invenzioni*, now in possession of the Duke of Devonshire. This sketch-book contains 200 drawings in pen washed with bistre. It has been engraved by Earlom and published by Boydell (London), 1774. A great number of drawings by Claude exists besides these.

² J. Meyer, *Correggio*, Leipzig, 1871. J. P. Richter, 'Correggio,' in Dohme's *Kunst und Künstler*, Leipzig, 1879.

The early works of Correggio are painted in the style of the Ferrarese School. The pictures of his second period are conspicuous by their masterly treatment of light and shadow. The altar-piece called 'La Notte,' now in the Dresden Gallery, is regarded as a masterpiece in this respect. The artist, in his pictures, conceived men as if in the enjoyment of sublime joyfulness, giving them a natural grace which is unparalleled. Correggio had no pupils; although the contemporary painters of Parma, Mazzuoli surnamed Parmigiano, Anselmi, and Rondani, were greatly influenced by him. In the seventeenth and eighteenth centuries the principles of Correggio's art generally prevailed in painting and sculpture, especially in Italy and France. No. 246 (281).

P. DA CORTONA.—Roman School.

BORN 1598.

DIED 1669.

PIETRO BERRETTINI, known under the name of Pietro da Cortona, was born November 1, 1596, at Cortona, in Tuscany. His father, Giovanni Berrettini, was a tailor. He received his primary instruction from his uncle, Filippo Berrettini, and from Andrea Comodi, a Florentine painter, who then lived at Cortona. It was with him that Pietro went to Florence, and, when not yet fifteen years old, to Rome, where he entered the studio of Baccio Ciarpi of Florence, in order to study the antique and the works of Raphael, Michelangelo, and Polidoro da Caravaggio. Cardinal Sacchetti became his protector, and introduced him to Pope Urban VIII. (Barberini). He worked for twelve years at the frescoes of the Palazzo Barberini, which are considered to be his *chefs-d'œuvre*. He visited Lombardy, the Venetian States, and painted at the Palazzo Pitti in Florence, and was afterwards exclusively employed in Rome, where he was knighted by Pope Alexander (1655-67). He was also celebrated as an architect, especially of façades. He died on May 4, 1669, and was interred in SS. Martina e Luca in the Forum at Rome, a church built by him, and to which he had bequeathed the sum of about 20,000*l.*

Pietro da Cortona was chiefly a fresco-painter. His pictures are executed with great facility. He is as great in painting as any one can be without a serious conception of his subject. His colouring is in a high degree pleasing: the prevailing qualities are clearness of tone, sunny air, easy movement of the figures in an illuminated space, a superficial, agreeable chiaroscuro,

especially in the flesh tints. His types of women are far more successful than his types of men. His principal pupils were P. Dandini, Carlo Cesi, V. Borghesi, Romanelli. No. 228.

P. DI COSIMO.—Florentine School.

BORN 1462.

DIED 1521.

PIERO DI COSIMO was born at Florence in 1462. After his father, who was a jeweller, he was called Pietro di Lorenzo, but after his master, Cosimo Roselli, Piero di Cosimo. Until 1485 he worked as a pupil of Roselli, in the Sistine Chapel at Rome, and afterwards at Florence. Fra Bartolommeo and Mariotto Albertinelli were his companions. That he was highly respected as a painter is shown by the fact that he was invited, in the year 1503, to take part¹ in the consultation about the erection of Michelangelo's 'David.' He is said to have been very singular in his private life. In 1521 he died at Florence.

The paintings of Piero di Cosimo have only lately been duly appreciated. They are still frequently ascribed to other artists. He painted religious subjects and portraits, and especially antique legends. Andrea del Sarto was his pupil.² No. 258.

CUYP (CUIJP).—Dutch School.

BORN 1605.

DIED 1691.

AELBERT CUYP was born at Dort, in August 1605. His father, Jacob Gerritsz Cuyp, was a celebrated portrait-painter; his mother was Grietje Dirckz-dochter (Margaret, daughter of Dirk). Aelbert was his father's pupil. On July 30, 1658, he married Cornelia Bosman, widow of Jan van den Cornput. He lived mostly on his estate, Dordwijk, near Dort. As proprietor of it, he had a seat in the High Court of Justice for the province of Dort. The distinguished position he occupied is also shown by a list presented to the Stadholder William III., where he is proposed

¹ He has himself painted this statue in the background of the portrait of a Warrior, now in the National Gallery (No. 895), where this genuine work of Piero di Cosimo is erroneously attributed to Lorenzo Costa of Ferrara.

² Vasari, *Vite de' Pittori*, &c., vol. vi.; Crowe and Cavalcaselle's *History of Painting in Italy*, vol. iii.

as a member of the Regency of Dort. He died in November 1691, and was buried on the 7th of that month in the Church of St. Augustine at Dort.¹

Aelbert Cuyp is, with Rembrandt, the most universal painter of the Dutch School. He painted, in his youth, still-life, birds, the interior of stables, and portraits; later on, river landscapes with cattle, horses with riders, sea-pieces, scenes by moonlight, &c. They all give a complete image of Dutch country life. The earlier period of Dutch landscape-painting (van Goijen, R. Boghman, Pieter Molijn, and others) attains with him its highest perfection. No painter so well succeeded in representing the effects of full sunlight in the open air. His representations of birds² recall Hondekoeter, whilst his portraits come near to those of Ferd. Bol. The animals in his pictures are as skilfully painted as those of Adriaen van de Velde; his horses are more imposing than those of Wouwerman or Berchem; his sky better than that of J. Both. Cuyp certainly ranks among the greatest masters for having created a new conventional form for the representation of light and air. He preferred to paint the bright, but hazy, light of a hot summer noon-day, with strong glowing colours in the foreground, and most delicate tints in the distance. He did not succeed so well in representing middle distance in flat landscapes and mountains in the distance. He signed his pictures A. C. and A. Cuyp; they are seldom dated.

Until the year 1750 none of his pictures were sold in Holland for more than 30 florins, whilst now some are purchased for 3,000*l.* and more. England has the merit of having first appreciated this master, whose works are very rare on the Continent. No Gallery in Europe possesses so many of his important works as the Dulwich College Gallery.

The pictures Nos. 65, 96, 124, 128, 192, are the most prominent for their merits. The first-mentioned belongs to his earliest style. Nos. 4, 60, 63, 65, 71, 96, 124, 128, 144, (180), 181, 192, 245, 296, 315, 348.

¹ Aelbert Cuijp and his father are not mentioned in the Guild-Book of *Het Sint Lucas-Gild te Dordrecht* (1580-1649). See F. D. O. Obreen, *Archief voor Nederlandsche Kunstgeschiedenis*, vol. i. pp. 181-220. According to P. van den Brandeler, the painters of Dort formed a 'simplele confrerie' apart from the Sint Lucas-Gild.

² Such pictures of A. Cuijp are to be found in the Gallery at Buckingham Palace.

VAN DEELEN.—Dutch School.

BORN 1607 (?).

DIED 1673 (?).

DIRK VAN DEELEN was born at Heusden (or at Alkmaar) probably in the year 1607 (1605?). He was thrice married: first to Maria van der Gracht (d. 1650, aged 62); secondly, Catherina de Have (d. 1652, aged 34); and, thirdly, Johanna van Balen (d. 1668, aged 68). Van Deelen was much esteemed in his lifetime as a painter of architectural and perspective views. He lived at Arnemuiden, in Zeeland, where he was made burgomaster of the town in his later years. He died on May 16, 1673 (?), aged 66.¹

Pictures of this master are very rare. They represent the interior and exterior of palaces in the Renaissance style. Although of great merit, they are nevertheless somewhat hard and metallic, and the colour often appears wanting in harmony when compared with later masters, who treated the same subjects. The figures in his pictures are generally painted by Le Duc, Dirk Hals, Pieter Codde, van Herp, Anthonis Palamedesz, Phil. Wouwerman, and Boeyermans. No. (258).

DENNING.—English School.


STEPHEN POINTZ DENNING was a miniature painter. He was also employed to make drawings for engravers. The drawing for the engraving of Sir David Wilkie's picture, 'Chelsea Pensioners receiving the news of the Battle of Waterloo,' was made by him, as also several of Mulready's most popular works. He was keeper of the pictures in the Dulwich Gallery from 1821 until his death, in the seventy-seventh year of his age, in 1864. Aided by his son, the Rev. Stephen Denning, he compiled a historical and descriptive catalogue of this collection, which was never published. His Portrait of Her late Majesty Queen Victoria when Princess Victoria (No. 304) has been added to this gallery. See 'History of Dulwich College,' by William Young, vol. i. p. 492.

¹ Houbraken, *Groote Schouburgh*, states by mistake that Dirk van Deelen was a scholar of Franz Hals. His authority, C. de Bie, *Het Gulden-cabinet*, 1662, p. 281, though writing at the same time about Deelen and Phil. Wouwerman, speaks only of the latter as Hals' pupil. See W. Schmidt in von Lützow's *Zeitschrift für Bildende Kunst*, vol. ix. p. 95.

VAN DYCK (VAN DIJCK).—Flemish School.

BORN 1599.

DIED 1641.

NTONIUS VAN DYCK was born at Antwerp on March 22, 1599. His father, Franz van Dyck, was a silk-merchant, and his mother, Maria Cuypers, was very skilful in embroidery.¹ The van Dycks were known to be a very pious Roman Catholic family. In the year 1599 Antonius van Dyck became the pupil of Hendrick van Balen, who belonged to the earlier Flemish Renaissance School. He was admitted into the Painters' Guild in the year 1618,² and it is probable that he was already then employed in Rubens' studio. When, in the year 1620, the Jesuits made a contract with Rubens for the decoration of their church, one of the conditions was that van Dyck should be employed as a working pupil.³ At the end of that same year, or in the beginning of 1621, van Dyck was engaged by James I. to stay for some time in England.⁴ On December 1, 1622, he was back again in Antwerp. In the spring of 1623 he undertook a voyage to Italy, staying at Venice, Rome, Palermo, and especially at Genoa. He returned by way of Paris to Antwerp (1626). In the year 1629 King Charles bought, through the medium of Endymion Porter, from van Dyck, his great picture, 'Rinaldo and Armida,' for 78*l*.⁵ In the spring of 1632 he went to London, and, being recommended by the Earl of Arundel, was received most courteously by Charles I. The King assigned him apartments at Blackfriars, and a summer residence at Eltham, in Kent. He also received the title of 'Principal Painter of their Majesties at St. James's,' and was knighted by the King on July 5, 1632. October 17, 1633, he was granted an annual pension of 200*l*. for life. It is not known at what time he married Maria Ruthven, of the household of Queen Henrietta.

¹ Cornelius de Bie, *Het Guldencabinet*.

² In the *Liggere* (Guild-Book), his name is spelt 'Anthonio van Dick.'

³ According to Kramm, *De Levens, &c.*, Antonius van Dijck was a member of the 'Jonghmans Sodales van de H. Maghet Maria'—a brotherhood founded by the Jesuits in 1627. C. Lembke (*Anton van Dijck*, Leipzig, 1876, p. 63) points out that the connection which van Dijck had with the Jesuits forwarded in later times his relations with the English court.

⁴ W. Carpenter, *Memoir of Sir Anthony Vanduyck, &c.*, London, 1844. On February 16, 1621, he received 100*l*. for a special service rendered to the King.

⁵ Now in possession of the Duke of Newcastle.

Her father, fifth son of Lord Ruthven, Earl of Gowrie, was a celebrated physician. 'Sir Anthony always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment, that few princes were more visited or better served.'¹ During the political disturbances van Dyck, in the autumn of 1640, returned to Antwerp, where Rubens had died that same year, in May. In January 1641 he went to Paris, but not meeting there with the success he had expected, he returned to England (in March 1641?).² On December 9, 1641, he died at Blackfriars, after a severe illness, and was buried in the Old Church of St. Paul's. He left a large property (about 20,000*l.*) to his wife and his daughter Justiniana (then only eight days old), and to other relations.

In the artistic development of van Dyck three periods are to be discerned. In the first, he was scholar and rival of Rubens; in the second, he appears to be influenced by the Venetians, especially by Titian. The third period comprises his time in England, where a cooler and paler harmony predominates in his pictures. Van Dyck was seldom successful in the composition of historical subjects, but had a decided genius for the comprehension and representation of aristocratic personages, giving a special emphasis to their courtly appearance and commanding beauty. Charm and elegance are admirably characterised in his pictures. His strength lies in the expression of aristocratic feeling, to which he liked to give a touch of melancholy. He at once gained the favour of the English nobility, who found in his style of representation just that ideality with which they wished their portraits to be invested. Van Dyck, like Rubens, seldom painted his pictures without assistance. He himself sketched the figure in little more than an hour, and painted the heads; the dresses he had sent to him, and had them copied by pupils, giving, after this, another and last touch to the picture. Indeed, in his portraits the heads, as a rule, offer the sole attraction, the hands being always painted on one systematic model. The colour, although generally cool in tone, surpasses in freshness even that of Titian. There are

¹ Graham, *Essay towards an English School*, at the end of the translation of De Piles, London, 1706.


² According to Hookham Carpenter. See *Catalogue du Musée d'Anvers, troisième édition complète*, 1874, p. 458.

nearly 280 portrait-pictures by his hand. He also engraved a series of portraits. Nos. 73, 81, 90, 170, 173, 190, 194, 200, 201, 288.

DOLCI.—Florentine School.

BORN 1616.

DIED 1686.


ARLO DOLCI was born at Florence, May 25, 1616. His father, Andrea Dolci, a tailor, died when Carlo was four years of age. His mother, Agnese Marinari, gave him a religious education, and placed him in the studio of the painter Jacopo Vignali. In the year 1648 he became a member of the Accademia del Disegno. He only once left Florence, and that was to go to Innsbruck, in the Tyrol, to paint a portrait, by order of the Grand Duke of Tuscany, at the court of the Archduke Ferdinand Carl of Austria. He was of a very timorous nature, and given to melancholy. He died at Florence, Jan. 17, 1686.

Carlo Dolci painted chiefly Saints, figures, and portraits. His pictures are executed with assiduity and care. His types show a lively taste for beauty, but his conception is sentimental, effeminate, conventional, and devoid of energy, although doubtless intended to express deep religious devotion. Amongst his pupils were : Onorio Marinari, Alessandro Lomi, Bartolomeo Mancini. His daughter Agnese, married to Stefano di Carlo Lomi, imitated him cleverly. Nos. 242, 292.

DOMENICHINO.—School of Bologna.

BORN 1581.

DIED 1641.

OMENICO ZAMPIERI, called IL DOMENICHINO, was born at Bologna, Oct. 21, 1581. His father, a shoemaker, had at first destined him for the study of science, but, yielding to his son's wishes, sent him to the studio of Dionysius Calvaert, a Flemish artist, who had settled at Bologna. It was there that he made the acquaintance of Guido Reni, and they both entered the school of the Carracci, where Domenichino became an intimate friend of Albani. In Parma he studied the works of Correggio ; in Rome, whither he was called by Albani, he aided Annibale Carracci in the fresco-


paintings in the Palazzo Farnese. His frescoes at Grottaferrata, near Rome, and his most important oil-painting, the 'Communion of St. Jerome,' now in the Vatican, painted about 1517, excited the jealousy of Guido Reni, Lanfranco, and others, on account of which he returned to Bologna on April 18, 1612; but a month later he was again called to Rome to execute new works. He afterwards married at Bologna. When Cardinal Ludovisi was made Pope in the year 1620, under the name of Gregory XV., he received fresh orders, and was appointed architect of the Apostolic Chamber. After the death of the Pope (1623) he was called to Naples, in order to decorate the Chapel of St. Januarius. He was there exposed to the intrigues of the painters belonging to the naturalistic school, and died, it is said, through poison, on April 15, 1641.

Domenichino is the cleverest and ablest painter of the School of the Carracci. He is very uneven in his colouring, but his design is very careful, and his compositions are often imposing. He was also an important landscape painter. His pupils are: A. Camasseo, F. Cozza, A. Barbalunga, A. Fortuna, Piero del Po. No. 289.

DOW (DOU).—Dutch School.

BORN 1613.

DIED 1675.

ERRARD (GERRIT) DOW (properly Douwensz, son of Dow) was born at Leyden, April 7, 1613. His father, Douwe Tanszoon, a glazier, placed him, when nine years of age, with an engraver, Bartholomæus Dolendo, in order to learn drawing, and some time afterwards apprenticed him to Pieters Kouwenhouen, a glass-painter. In his fifteenth year, 1628, the youth, by his own wish, entered Rembrandt's studio at Leyden, where he remained for three years, and learnt oil-painting. Rembrandt himself was then only twenty years of age. Dow established himself in his native town as an independent artist, and lived there all his life, except between the years 1651 and 1657, and 1668 and 1672. He died there in February 1675.

He began to paint at first portraits, and afterwards representations of family and professional life of the middle and lower

classes, in small sizes, with, as a rule, not more than three figures. He doubtless owes to Rembrandt the clearness and strength of his colouring and the treatment of the light and shade. His acute observation, unequalled precision, and the great patience which he devoted even to the smallest details, have always been greatly admired. The German painter Sandrart relates that he once visited, with Pieter de Laar, the studio of G. Dow, and that he admired, with him, the great care bestowed by the artist on the painting of a broomstick. Dow remarked that he would still have to work at it for three days. No. 56.

DU JARDIN.—Dutch School.

BORN ABOUT 1625.

DIED 1678.

KAREL DU JARDIN (or DUJARDIN) was born at Amsterdam (?) about the year 1625. He was a pupil of Claas Berchem, and further developed his style under the influence of Paul Potter. When still young, he wandered to Italy, settled in Rome, and joined the 'joyous academical band,' by whom the nickname 'Bockbaard' ('goat's-beard') was given to him. On his return from Italy he is said to have stayed some time at Lyons, where he married a widow, with whom he afterwards settled in Holland. Du Jardin was at the Hague in the year 1656-57, where he became one of the founders of the 'Pictura' Society. In 1659 he was living at Amsterdam, but returned to Italy some years later, without his wife, and lived in Rome.¹ He died at Venice on November 20, 1678.

Du Jardin painted mostly Italian landscapes and scenery, but, unlike his master, Berchem, generally without antique ruins. His pictures are very unequal in their merits, and it has rightly been said that they are excellent when not detestable.² Fifty-two engravings by him are known, dated from 1652 to 1660. Jan Lingelbach and Willem Romeyn were amongst his pupils. Nos. 48, 72, 82.


¹ This information is not to be found in Art literature, but it becomes evident from the following signature on a drawing of his (representing a Roman landscape with figures) in possession of R. P. Roupell, Esq.: '1676, K. DV IARDIN f. Romae.'

² W. Burger, *Musées de la Hollande*, vol. ii. p. 183.

DUSART.—Dutch School.

BORN 1660.

DIED 1704.


ORNELIUS DUSART was the son of Jan Dusart (or Tucert) from Utrecht, who had lived in Harlem since 1650, and who had married in 1656 Catherina Brouwers from Harlem. It was here that Cornelius was born, April 24, 1660. It is not known when he entered as a pupil the studio of Adriaen van Ostade. On January 10, 1679, he was admitted into the Painters' Guild.¹ In the year 1682 his name is mentioned in the parish registers of the Reformed Church; he was then unmarried. C. Dusart died on October 1, 1704. The objects of art left by him were sold four years afterwards by auction. Amongst them were, besides Italian pictures,² 'engravings after the best Italian, French, English, and Dutch painters.'³

Cornelius Dusart was a faithful follower of his master, Adriaen van Ostade. He painted especially representations of village *fêtes*, drinking bouts, peasants quarrelling, charlatans, &c., where he well characterises the unrestrained joy of the lower classes, though often the design degenerates into caricature. His colouring is usually cooler in tone, and also more varied than that of his master. No. 39.

ELSHAIMER.—German School.

BORN 1578.

DIED 1620.

DAM ELSHAIMER, the son of a tailor, was born at Frankfort in March 1578. Philip Uffenbach was his first master; he afterwards went to Rome, where he was in communication with the masters of Rembrandt, Lastman and Pinas, of Amsterdam. It is said that he was not fortunate in his career, and that he was imprisoned for debt, but was restored to liberty by Count Hendrick van Goudt, his pupil and protector, who engraved some of his compositions. He died in the year 1620.

¹ It was in this same year that he painted a dated genre picture, No. 1671 in the Dresden Gallery. In the British Museum is to be found a superior drawing of this master, washed with milk, and dated, 'Corn. Dusart fe. 1667,' therefore executed when seventeen years of age.

² By Bern. Genovese, Dom. Zorzano, Goacin Marcæus.

³ A. van der Willigen, *Les Artistes de Harlem*, pp. 123, 124.

His contemporaries, Sandrart¹ and Cornelius de Bie,² describe him as an extraordinary artist, who had 'a peculiar manner of his own. He was, indeed, the first who invented a style of small sceneries, landscapes, and other curiosities.' His pictures are of a very small size, and the minutest details are given therein with more exactitude than in the large historical paintings of the Italians. With it a special significance is given to the effect of light. He had a decided preference for the light of evening. Rembrandt was certainly acquainted with the works of Elshaimer.³ Amongst his pupils and followers are, his sons, van Goudt, Cornelis van Poelenburg, David Teniers the elder, Pieter van Laar, Lastman, Pinas, Thomas van Hagelstein, J. König, of Nürnberg, Bramer, and Uijtenbrouck. No. 22.

FRANCKEN.—Flemish School.

BORN 1581.

DIED 1642.

FRANZ FRANCKEN the younger was born at Antwerp in 1581. He first studied under his father, afterwards visited Italy, and settled as an independent master at Antwerp in 1605. He died May 6, 1642.

Besides altar-pieces, he painted subjects of biblical and classical history, which he set off with numerous accessories. He has painted the figures in the picture No. 141 by Pieter Neeffs. No. 79.

GAINSBOROUGH, R.A.—English School.

BORN 1727.

DIED 1788.

THOMAS GAINSBOROUGH was born in 1727, at Sudbury, in Suffolk. His father was a clothier, whose circumstances would not admit of his giving his son a classical education. Much of young Gainsborough's early life was spent in rambling in the woods and lanes around his home, and thus he acquired a love for the beauties of Nature. In his fourteenth year he came to London, and studied successively under Gravelot the engraver, and Frank

¹ *Teutsche Academie*, chap. cxxviii.

² *Het Guldenecabinet*, pp. 63-67.

³ Vosmaer, *Rembrandt, sa vie et ses œuvres*, pp. 63-67.

Hayman the historical painter, and after four years returned to Sudbury. Before he had attained his nineteenth year he married Miss Margaret Burr, a young lady with 200*l.* a year, and for about twelve years they resided together at Ipswich. In 1759 Gainsborough removed to Bath, then the resort of fashion, and remained there until 1774, when he came to London, and took a portion of the house which had formerly belonged to the Duke de Schomberg. He was greatly patronised by the King, George III., and in consequence of this became so popular as to rival Sir Joshua Reynolds. His portraits are very highly valued for their striking resemblance to the originals, but in painting them his manner was very varied. His landscapes were not appreciated during his lifetime, and rarely found purchasers. Gainsborough was an enthusiast both in painting and music; and used to say he 'painted portraits for money, landscapes because he loved them, and was a musician because he could not help it.' This great painter died of cancer in the neck, at the age of sixty, August 2, 1788, and was buried near his old friend, Joshua Kirby, in Kew Churchyard. He left a wife and two daughters: the elder was married to David Fischer, the musician; but Gainsborough's eminently generous and kindly nature towards others prevented him from leaving his family so well provided for as, considering the number of his works, might reasonably have been expected. Gainsborough's style is so peculiar to himself that his works need no signature. He left fifty-six pictures unsold at the time of his death, and one hundred and forty-eight drawings, which were exhibited at Schomberg House, and sold by auction. He was one of the original members of the Royal Academy, and one of England's greatest masters.¹ Nos. 66, 140, 302, 316, 320, 331.

GENNARI.—Bolognese School.

BORN 1633.

DIED 1715.

BENEDETTO GENNARI, born at Cento, near Bologna, October 19, 1633, was a nephew and pupil of Guercino. His father, Ercole Gennari, was also a painter. In the year 1672 he went to Paris, where he obtained employment from Louis XIV.; in 1674 he came to


¹ See also p. 89.

England ; Charles II. and James II. employed him, the latter especially for altar-pieces in Roman Catholic chapels. He afterwards returned to Italy and lived at Cento and Forli. Gennari died December 9, 1715, at Bologna.¹ He was the cleverest imitator of Guercino. Most of his works are to be found in the picture gallery at Cento. Besides altar-pieces, he painted portraits. No. 237.

J. GREENHILL.

BORN 1644.


DIED 1676.

 OHN GREENHILL, the most promising of Lely's pupils, was born at Salisbury in about 1644. Greenhill's first painting was a portrait of his paternal uncle, James Abbot of Salisbury. In 1662 he migrated to London and became the pupil of Sir Peter Lely, whose method and style he closely imitated. He particularly studied van Dyck's portraits, and it is said that he copied so closely that of Killigrew with a dog that it was mistaken for the original. Greenhill married early and for a time worked industriously at his art. But a taste for the society which was then to be met with at theatres led him into irregular habits, and he died (1676) from the effects of a fall in Long Acre, as he was returning from the Vine Tavern in a state of intoxication. He was buried in St. Giles's-in-the-Fields. He left a widow and family, to whom Sir P. Lely gave an annuity. Nos. 374, 393, 399, 416, 418.

GRIMOU.—French School.

BORN ABOUT 1680.

DIED ABOUT 1740.

 LEXIS GRIMOU (GRIMOUX, or GRIMOUD) was born at Romont, near Fribourg, in Switzerland, about the year 1680. He was a son of one of the Swiss Guards at the French Court, and learned painting by copying van Dyck and Rembrandt's pictures, until he acquired


¹ Lanzi, *Storia*, vol. v. p. 130. Walpole, *Anecdotes of Painting*.

an independent position. In his youth he led a licentious life. In 1705 he was made at Paris a member of the Royal Academy, but was expelled from it four years afterwards, and then entered the Academy of St. Luke. He died at Paris about the year 1740. Grimou was principally a portrait-painter, but he also painted family scenes. No. 74.

GUERCINO.—Bolognese School.

BORN 1591.

DIED 1666.

 IOVANNI FRANCESCO BARBIERI, called 'il Guercino' (the squint-eyed), was born at Cento (a small town in the province of Bologna), Feb. 2, 1591. His masters were Bart. Bertozzi, Paolo Zagnoni, Cremonini, B. Gennari, all obscure painters. He soon reached his artistic maturity and worked for the churches of his native place and its environs. From 1615 to 1617 he was at Bologna; in the year 1618 he visited Venice, where he became acquainted with Palma Giovane (1544-1628). In the year 1620 he painted at Ferrara for the Cardinal Jacopo Serra, and received through his influence the title of Cavaliere (Knight). In the following year he was summoned to Rome by the Cardinal Alessandro Ludovisi, who became Pope under the name of Gregory XV. (1621-1623), but returned to Cento after the Pope's death. King James I. of England, and Louis XIII. of France, invited him in vain to their Courts, as he preferred to stay in Italy. He worked at Reggio in 1624, at Piacenza in 1626, and finally settled in Bologna in 1642. He died December 22, 1666.

Guercino, though not a pupil of the Carracci, seems to have been influenced by their principles, as his figures have a certain calm, statuesque pose. But in colouring he appears rather to have taken the realism of Caravaggio for his model. It is forcible and often harmonious in violet tones with strong lights and deep shadows. He bestowed particular care on the roundness of the human form. His compositions are clever, but wanting in sentiment. No. 282.

GUIDO.—Bolognese School.

BORN 1575.

DIED 1642.

GUIDO RENI was born at Calvenzano, near Bologna, November 4, 1575. His father, Daniele Reni, placed him in the painting school of Denis Calvaert (of Antwerp), then settled at Bologna. When twenty years of age he entered the school of the Carracci, where he was an apprentice, and where he worked at the same time as a pupil. He also imitated Caravaggio. He travelled several times to Rome, where he studied Raphael and antique art, executing at this period a great number of pictures. In the year 1622 he was summoned to Naples, to decorate the chapel of St. Januarius, but soon gave up his work in consequence of the intrigues carried on against him by the artists of the Neapolitan school; he returned to Bologna, where he died August 18, 1642, after experiencing many misfortunes in his later years.

Guido Reni is the most renowned Italian master of the seventeenth and eighteenth centuries. His pictures painted at Rome are especially attractive, owing to their clear and silvery tone, to the cool colouring and the great æsthetic feeling prevailing principally in the heads of his female figures, which were modelled after the antique, generally after the statues of the Niobides (discovered near Rome in 1583). Nos. 129, 204, 212, 262, 268, 284.

VAN DER HEYDE (HEIJDE).— Dutch School.

BORN 1637.

DIED 1712.

VAN VAN DER HEYDE was born at Gorcum in 1637. His first master was a painter on glass. His artistic talents were very soon appreciated, especially at the time when he settled at Amsterdam. He visited England, Belgium, and the Rhenish provinces.¹ Besides painting, he occupied himself also with mechanics, and organised at Amsterdam the lighting of the streets, and made also important discoveries for the construction of fire-engines, for

¹ The picture by van der Heijde, No. 886 in the National Gallery, and another in Sir Richard Wallace's Collection, represent views of the Cathedral at Cologne.

which he received a patent, and in 1672 was appointed inspector-general of the Fire Company. In 1690 he published, with his son, Jan van der Heyde, a book with illustrations,¹ treating the subject of extinguishing fires. He died at Amsterdam September 28, 1712.

Jan van der Heyde generally painted views of buildings in streets, near canals and public places, &c. Especially in architecture, he renders the smallest details with the greatest exactitude; even brickwork is most accurately drawn, and he may be compared in this respect with G. Dow. Adriaen van de Velde and, later on, Eglon van der Neer, painted the figures in his pictures.² No. 155.

VAN HERP.—Flemish School.

BORN ABOUT 1604.

DIED (?).



GERARD VAN HERP, or VAN HARP,³ from Antwerp, born about the year 1604, is supposed to have been a pupil of Rubens. There is absolutely nothing known of the circumstances of his life.

His pictures are generally of small size, and mostly represent the life of country people in the interior of their houses. He occasionally painted religious subjects. No. 332.

HOBBEEMA.—Dutch School.

BORN 1638.

DIED 1709.



MEINDERT HOBBEEMA was born at Amsterdam in 1638. He there married Eltje Vinck in 1668.⁴ He lived mostly at Amsterdam, probably also at Harlem; he died in the former city December 1709.

His talents seem to have been developed at a very early

¹ *Beschrijving der Stangbrandspuiten en hare wijze van Brandblussing.*

² There is a picture in the Marquis of Bute's Collection representing a view of a town with a canal, in the execution of which Willem van de Velde had helped van der Heijde.

³ The Christian name of this artist is said to be unknown. Nagler and Waagen call him Gerard, although no painter of this name is mentioned in the Guild-Book of Antwerp. There is, however, a picture in the Marquis of Bute's Collection representing a repast which is signed G. v. Herp. So that it is possible that his Christian name really was Gerard.


⁴ Scheltema, *Amstels Oudheit*, 1863, v., and W. Bode in von Lützow's *Zeitschrift für Bild. Kunst*, vii. 277.

age;¹ it has been conjectured that Salomon van Ruijsdael was his master.² However this may be, there can be no doubt as to his intimacy with Jacob van Ruisdael, who acted as a witness at his wedding; a remarkable affinity has also been noticed in some of the works of these two painters.³ Whether Hobbema or Jacob van Ruisdael was the greatest Dutch landscape painter is still a matter of controversy. The merits of Hobbema were first appreciated in England, where now nine-tenths of his pictures are to be found. They are mostly sunny landscapes with simple motives, as water-mills and wood-paths, which possess an unequalled charm by their broad warm light and their mysterious atmosphere, expressed with an admirable impasto. The figures in his pictures were painted by renowned masters of Amsterdam and Harlem: Adriaen van de Velde, Philip and Pieter Wouwerman, Berchem, Lingelbach, Storck, Helstockade, B. Gael, Helmbreker. Those figures which he painted himself are generally inferior. No. 87.

VAN HUYSUM (VAN HUIJSUM).—Dutch School.

BORN 1682.

DIED 1749.

AN VAN HUYSUM was born at Amsterdam, April 15, 1682. He was the pupil of his father, Justus van Huysum. His three brothers were also painters: Justus, a battle-painter; Jacob chiefly copied, in London, the works of his brother Jan; and Michael, a teacher of drawing, painted flowers and fruit. Jan was the most celebrated amongst them: he resided all his life at Amsterdam, where he died on February 7, 1749.

Jan van Huysum distinguished himself as a painter of flowers and fruit: he sometimes also painted landscapes. During his lifetime his pictures were much appreciated, and fetched high prices. Nos. 42, 61, 120, 139.

¹ There is a drawing in the Print Room at Berlin signed and dated Mijndert Hobbema, 1651.


² This is a supposition of Dr. Waagen's.

³ Hobbema's picture, 'A Castle in a Rocky Landscape' (No. 996 in the National Gallery, Wynn Ellis Gift), shows the influence of J. van Ruisdael, whilst J. van Ruisdael's picture, 'The Water-mills,' No. 986 in the National Gallery, recalls Hobbema.

JANSSENS.—Dutch School.

BORN 1590.

DIED 1662-4.


ORNELIS JANSSENS (JANSON, or JONSON) VAN CEULEN,¹ was born at Amsterdam in the year 1590.² He came to the Court of James I. of England in 1618, where he worked as a portrait-painter. He resided in Blackfriars, but between the years 1630 and 1641 lived in Kent. When van Dyck came to settle in England (1632), Janson imitated his style, and even rivalled him. They must have been friends, as Janson painted van Dyck's portrait.³ Janson quitted England when the Civil War broke out, towards the end of the year 1648.⁴ He first retired to Middelburg in Holland, and afterwards to Amsterdam, where he continued to paint. He died between the years 1662 and 1664, probably at Utrecht.⁵ His wife's name was Elisabeth Beck. She died at Utrecht in 1664.

His pictures are easily distinguished by their clearness, neatness, and smoothness. In conception they are somewhat stiff, but remarkable for the happy tranquillity of the countenances. Nos. 80, 89.

JORDAENS.—Flemish School.

BORN 1593.

DIED 1678.

ACOB JORDAENS, born at Antwerp, May 19, 1593, was the eldest of the eleven children of Jacob Jordans, a mercer, and of Barbara van Wolschaten his wife. In 1607 he entered the studio of Adam van Noort; according to the *Liggere*⁶ (Guild-Book) he was made a free master in 1615, and married, a year after, Catherine van Noort, daughter of his master. In 1641 he built himself a

¹ In Holland the name is pronounced Janssens, but in England exclusively Janson and Jonson.

² According to Walpole, *Anecdote of Painting*. But Sandrart, *Teutsche Academie*, states that he was born in London of parents who came from the Spanish Netherlands.

³ Gerard Hoet, *Catalogues*, 1760, No. 137.

⁴ His pass, dated October 10, 1648, is recorded in the Journals of the House of Commons.

⁵ Kramm, *De Levens en Werken*, p. 798.

⁶ J. Jordaens is here called a 'Wa'erschilder' (painter in water-colours).


mansion, similar to that of Rubens, and decorated it with numerous pictures, painted by himself. In his old age, Jordaens joined the Reformed Church, and became a zealous Protestant.¹ He died Oct. 18, 1678, and was buried at Putte, a village on the Dutch frontier.²

J. Jordaens ranks, after Rubens and van Dyck, among Flemish artists; he was influenced by Rubens, and nearly equalled him in his colouring and execution, but was neither his pupil nor his imitator. He painted religious, historical, and mythological scenes, and also fantastic subjects, but seldom portraits. His conception is lively, his representation somewhat trivial and coarse, but powerful, humorous, and unrestrained. He painted for the King of Sweden, and the Court at the Hague,³ and his works were very much sought after during his lifetime. A. van Dyck painted his portrait.⁴ Nos. 123, 293.

LAIRESSE.—Flemish School.

BORN 1641.

DIED 1711.

 ERARD LAIRESSE, or DE LAIRESSE, was born at Liège in 1641.⁵ His first master was his father, Reinier de Lairesse; afterwards he studied under Bertholet Flémalle at Liège, a follower of Nicolas Poussin, and received a thorough scientific instruction. In 1660 he visited Aix-la-Chapelle, but soon returned to Liège. When still young, he quitted his home, and settled first at s'Hertogenbosch, then at Utrecht, and finally at Amsterdam, where he received many commissions from Gerard Uilenburg, a picture-dealer. In 1684 he joined the landscape-painter, J. Glauber, and from that time both worked together. He became blind when about fifty years of age, and then held meetings of painters, engravers, and amateurs, to whom he delivered lectures on art,

¹ In the registers of the Protestant Church Olyfberg (Mount of Olives), it is mentioned that he took the Holy Communion there in 1671, and that his co-religionists took it in his house repeatedly in the years 1674, 1675, 1677, and 1678.

² His wife had already been buried there in the year 1655.

³ Cornelius de Bie, *Het Gulden-cabinet*, p. 238.

⁴ Engraved by Peter de Jode the younger. De Bie gives a portrait of the painter in his age, and Houbraken, *Groote Schouburgh*, vol. ii. p. 154, one of his younger years (about thirty years of age).

⁵ J. Helbig, *Histoire de la Peinture au pays de Liège*, Liège, 1877, pp. 199–220.

which were afterwards published by his son.¹ He died at Amsterdam, July 28, 1711.

Lairesse displayed not only great talent as a painter, but also as an engraver. He represented scenes from ancient history and mythology; he, however, preferred allegorical subjects. He was fond of introducing palaces and monuments into his compositions, having made a special study of architecture. In style he is a close follower of Nicolas Poussin. Nos. 176, 179.

LAURI.—Roman School.

BORN 1623.

DIED 1694.

FILIPPO LAURI, born at Rome in 1623, was the son of Baldassare Lauri, a native of Antwerp, and a landscape-painter in the style of Paul Bril. From him his son received his earliest instruction. Afterwards Filippo went to the studio of Angelo Caroselli, his brother-in-law. He died at Rome in 1694.

F. Lauri painted principally Bacchanalian and mythological subjects. With the exception of a large picture at Rome representing Adam and Eve, his figures were of small size. He sometimes painted the figures in Claude Lorrain's landscapes. No. 164.

LAWRENCE, P.R.A.—English School.

BORN 1769.

DIED 1830.

SIR THOMAS LAWRENCE was born May 4, 1769, at Bristol. He was the youngest of sixteen children; his father, a man of good education, had been first a solicitor, then a supervisor of excise, and ultimately the landlord of an hotel, the 'Black Bear,' at Devizes. His mother, Lucy Reed, was the daughter of a clergyman. Young Lawrence's first sketch was made when five years old; and at nine he copied an historical picture of 'Peter denying Christ,' and the following year began to draw portraits professionally. Mr. Lawrence, desirous of making his son's talent known to the fashionable world, took him to Weymouth, to Oxford, and to Bath. In Bath he hired a house; and sent to

¹ *Groot Schilderboek*, Amsterdam, 1714.


the Society of Arts the lad's crayon drawing of the 'Transfiguration,' to which the Committee awarded the 'greater silver palette gilt,' and five guineas. Young Lawrence's success now rapidly increased; he constantly received four sitters a day for his crayon portraits. In 1785 he commenced oil-painting: his first work being a full-length figure of 'Christ bearing the Cross.' Shortly after, his father procured him an introduction to Sir Joshua Reynolds, and he became a student of the Royal Academy in 1787. 'Lawrence's proficiency in drawing,' says Mr. Howard, 'was such as to leave all competitors in the antique school far behind.' Before he had reached the required age (twenty-four) he was elected Associate of the Academy; and, on the death of Sir Joshua Reynolds, received the appointment of Painter to the King, George III. In 1794, at the early age of twenty-five, Lawrence was elected Academician, sending as his diploma picture 'A Gipsy Girl.' The artist's reputation was now firmly established: he held a distinguished position in society, which his great talents, his refined mind, his extremely handsome person, and his courtly address combined to elevate. His sitters were of the greatest and noblest; and steadily raising his prices as his fame increased, his income grew from hundreds to thousands,—it is stated to 15,000*l*. But the painter was liberal and extravagant: he maintained his parents, and other members of his family; he never refused any who stood in need, and spent large sums in the purchase of works of art, which he accumulated to the value of 50,000*l*. Thus his large income was barely sufficient for his expenses. In 1814 the Prince Regent commissioned Lawrence to go to Paris to make portraits of all the illustrious persons who had been connected with the late war. This commission occupied the painter four years, and he had to visit many Continental cities. It was a noble commission: his own price for each likeness, 1,000*l*. for expenses, and knighthood. Lawrence returned to England in 1820, just after the death of Benjamin West, and was immediately chosen President of the Royal Academy, which office he filled to admiration until his death, which took place very suddenly on the 7th of January, 1830, from disease of the heart. Sir Thomas Lawrence was buried with much ceremony in St. Paul's Cathedral. After his death his studio was found to be full of commenced portraits, commissions which no length of life would have sufficed to finish,

but which were forced upon him by the demands of fashion. Lawrence never married, and was but little in the society of his brother artists, who nevertheless held him in the highest esteem. He was a member of the Academy of St. Luke at Rome, and of many other foreign Academies, and in 1825 was created Chevalier of the Légion d'Honneur. Nos. 178, (357), (360).

LE BRUN.—French School.

BORN 1619.

DIED 1690.


HARLES LE BRUN (or LEBRUN), son of a sculptor, was born at Paris, February 24, 1619, where he became a pupil of François Perrier and of Simon Vouet. The Chancellor Pierre Séguier (1672) was his constant protector. In the year 1642 he went to Rome in company with Nicolas Poussin, and studied for four years the antique and the great masters, but imitated principally Nic. Poussin. He returned to Paris by way of Lyons, without visiting Venice, and took a lively interest in the foundation of the Royal Academy of Painting and Sculpture in 1648, of which he was appointed Director in 1683. By Cardinal Mazarin he was introduced to Louis XIV., from whom he received numerous commissions. In 1660 he was created Director of the Gobelins,¹ and in 1662 Director of the Cabinet of Fine Arts, belonging to the King, with whom he also took part in the campaign of Flanders in 1677. He died at the Gobelins in Paris on February 12, 1690.

Le Brun exercised much influence over French art during the reign of Louis XIV. He displayed much skill and invention in large decorative paintings. Nos. 188, 202, 244.

LINGELBACH.—Dutch School.

BORN 1625.

DIED 1674.

OHANN LINGELBACH, son of David Lingelbach and Agnes Jans, was born at Frankfort-on-the-Main in October 1625. When still young, he went in 1642 to Amsterdam and to Paris, and two years afterwards he travelled to Rome, where he stayed eight years.

¹ The Queen's Gallery at Hampton Court contains seven large pieces of tapestry representing incidents in the history of Alexander the Great, which are executed after compositions by Le Brun.

In 1652 he travelled through Germany on his return to Amsterdam, where he became the proprietor of the so-called Labyrinth on the street Roogegraft just opposite Rembrandt's house. He died at Amsterdam, November 24, 1674.¹

Lingelbach painted very different sorts of pictures, but principally, and with special skill, crowds composed of varied groups, Italian seaports, hunting scenes, and fairs. Karel du Jardin is said to have been his master ; sometimes he imitated Ph. Wouwerman. The figures in the landscapes of Wynants, Hobbema, Hackaert, Moucheron, Philip de Koninck, Jacob van Ruisdaël, R. van Vries (?), are often by Lingelbach. Nos. 55, 326.

LOUTHERBOURG, R.A.—English School.

BORN 1740.

DIED 1812.

PHILIP JAMES DE LOUTHERBOURG was born at Strasburg, October 31, 1740. His father was a miniature-painter, and his masters were Tischbein, Vanloo, and Casanova. Louthembourg possessed great facility of hand, and great talent for variety of subject: he painted landscapes, sea and battle pieces, and was a remarkably fine scene-painter. After obtaining considerable celebrity in Paris, and being made a member of the French Academy, he travelled through Germany, Switzerland, and Italy, and finally settled in England. On his arrival he was immediately engaged by Garrick to make designs for scenery at Drury Lane Theatre, at a salary of 500*l.* per annum ; and in 1771 was elected a full member of the Royal Academy, always contributing to the Exhibitions. Besides his engagement at Drury Lane, he was scene-painter at the Opera, for which particular branch of his art he was peculiarly qualified by his versatile talents. Late in life Louthembourg became a disciple of the fanatic Richard Brothers, and like him professed to be a prophet or mesmerist (?), believing himself to have power to heal the lame and blind ; but, some of his predictions having failed, his house was attacked by a mob, whose violence destroyed his illusions, and prevented further attempts at prophecy. He died in Hammersmith Terrace, March 11, 1812, and was buried in Chiswick churchyard, where he is described as


¹ H. Havard, *L'Art et les Artistes Hollandais*, Paris, 1879, p. 115.

combining the skill of Salvator, Poussin, and Claude. Louthembourg produced a diorama on a small scale, called the 'Eiodophusikon,' which was the delight of Gainsborough. Added to his many other works, he made etchings of several of his own compositions. Nos. 297, 339.

MARATTI.—Roman School.

BORN 1625.

DIED 1713.


ARLO MARATTI (or MARATTA) was born at Camerano, near Ancona, May 13, 1625. He went to Rome in 1636, and was for ten years in the studio of Andrea Sacchi, but was specially influenced by Annibale Carracci and Domenichino. He then returned to his native land, and settled finally in Rome in 1650. Six Popes gave him commissions for important works. He also painted in other great towns in Italy. He died at Rome on the 15th of December, 1713.

Carlo Maratti was nicknamed Carluccio delle Madonne because of the numerous Madonna pictures he painted. He chiefly aimed at uniting simplicity with elegance; his scheme of colour is fresh, but without originality. No. 274.

MIEL.—Flemish School.

BORN 1599.

DIED 1656.

AN MIEL was born at Antwerp in 1599. He was a pupil of G. Zegers, and studied in Rome under A. Sacchi. In 1648 he was admitted as member into the Academy of St. Luke. Shortly afterwards he was summoned to the Court at Turin by Charles Emanuel II., Duke of Savoy, and died there in 1656.¹

His paintings, as a rule, represent scenes from the life of the lower classes in Italy, country people, musicians, beggars; the landscape frequently is an important feature in the work. He also painted some altar-pieces for Roman churches. In his genre pictures the execution is very careful, the design accurate, the colouring often cool and dark, the rendering flat. The figures in Claude le Lorrain's landscapes are often painted by him. Nos. 20, 247.

¹ E. Fétis, *Bulletins de l'Académie Royale de la Belgique*, 1857, p. 157.

MOLA.—Bolognese School.

BORN 1612.

DIED 1668.

PIETRO FRANCESCO MOLA was born at Coldre, near Como, in 1612, and studied at first under Prospero Orsi, and afterwards under Giuseppe d'Aspino at Rome; he studied colour at Venice. He then painted at Rome in the manner of Bassano, and joined Albani at Bologna. In the year 1650 he settled at Rome and died there in 1668.

As a scholar of Albani, Mola belongs to the Bolognese School; his figures have, however, more life than those of Albani. Nos. 32, 261.

MONAMY.—English School.

BORN 1670.

DIED 1749.

PETER MONAMY was born of poor parents in Jersey, about the year 1670. He came with them to England, and acquired a knowledge of the rudiments of art from a house- and sign-painter who resided on London Bridge. Walpole says: 'The shallow waves that rolled under his window taught young Monamy what his master could not teach him, and fitted him to imitate the turbulence of the ocean.' He gained great reputation as a painter of sea-pieces, was a man of great intelligence, and, to judge from his portrait, painted by P. Stubly, possessed great personal attractions. There are two pictures by this master in Hampton Court. He died 1749. No. 298.

MURILLO.—Spanish School (Sevilla).

BORN 1618.

DIED 1682.

BARTOLOMÉ ESTÉBAN MURILLO was born at Seville,¹ on, probably, January 1, 1618. He first visited the studio of Juan del Castillo, a distant relation of his. When twenty-eight years of age, he went to Madrid, where he received advice from Velazquez and

¹ According to Palomin, he was born at Pilar, near Seville.

where he studied the works of Titian, Rubens, van Dyck, Ribera, and Velazquez, at the royal palaces.

He returned to Seville in 1645, and in 1660 founded the Academy of Painting there. As the result of a fall he had at Cadiz, 1682, he died on April 3 of that year, in his native town.

Murillo surpasses all the other Spanish painters by the depth of feeling in his religious compositions. He is unsurpassed in the rendering of religious ecstasy and enthusiasm. Even in his scenes of common life, and especially in the representation of beggars, he understands how to unite a genuine and often rough conception with a pleasant feeling of healthy humour.

Murillo had three distinctive styles—viz. the '*frio*' (the cold), his earliest, which was dark, with a decided outline; the '*calido*' (the warm), his second, the colouring of which was warmer, the drawing being equally well defined; and the '*vaporoso*' (vaporous), his last, which was less decided in its detail and less sparing in its colouring. His latest style has contributed most to his popularity. He did not, however, paint in these varied manners at different epochs only, but adapted them to the subjects he wished to represent.

He had also three favourite subjects which he especially loved to paint: his beggars are beyond praise; his Franciscan friars are faithful delineations of conventual types; his Virgins are fine renderings of Spanish beauty, unruffled by guilt or passion.¹ Nos. 187, 199, 206, 211, 222, 224, 272, 275, 276, 281.

THE BROTHERS LE NAIN.—French School.

BORN 1593.

DIED 1648-77.



LOUIS, ANTOINE, AND MATTHIEU LE NAIN were born at Laon, in France, where they were taught painting by an unknown foreign master during a year. They went, however, afterwards to Paris to perfect themselves in their art, and in January 1648 they became members of the Royal Academy. Louis, the eldest, called Le Romain, was born about the year 1593, and died March 23, 1648. Antoine, called Le Chevalier, died March

¹ W. Stirling, *Annals of Artists in Spain*, vol. ii.; D. Pedro de Madrazo, *Catálogo histórico y descriptivo del Museo del Prado de Madrid*, Madrid, 1872; Ford, *Handbook of Spain*.


25, 1648; and Matthieu, August 20, 1677. Nothing else is known about their lives.

The three brothers painted chiefly compositions with grotesque figures (*bambochades*). They gave to the heads a serious and often a melancholy expression; the prevailing tone in their colouring is a certain greyish green, broken by a bright red, which is generally the colour of the draperies. No difference has as yet been discovered in the style of their works, which are therefore attributed to the three brothers in common. No. 180.

NEEFFS.—Flemish School.

BORN 1570.

DIED 1657.


 PIETER NEEFFS (NEFS, NEEFS) the elder was born in Antwerp about 1570. He was a pupil of Hendrick Steenwyck, was admitted as a master into the St. Luke Guild¹ in 1610, and died at Antwerp about the year 1657. There is nothing else known of his life.

He painted the interior of churches with the greatest accuracy and patience. His works, which are very numerous, were praised by Cornelis de Bie.² The figures in his pictures are painted by D. Teniers, Brueghel, van Tulden and Francken. No. 141.

VAN DER NEER.—Dutch School.

BORN 1619.

DIED 1682.

 ART VAN DER NEER was born, probably, in the year 1619, at Amsterdam, where he chiefly worked, and where he is said to have died in 1682. He was probably acquainted with A. Cuyp.³

His pictures generally represent the effects of moonlight, sometimes conflagrations by night, winter and summer landscapes in evening light. His moonlight landscapes are always rendered in the same peculiarly attractive manner; the deep shadows are of unequalled clearness. No. 340.

¹ See *Liggere*.

² *Het Guldenecabinet*, p. 155.

³ This may be inferred from the fact that the figures in the landscape by A. van der Neer, No. 152 in the National Gallery, are painted by A. Cuijp.

NORTHCOTE, R.A.—English School.

BORN 1746.

DIED 1831.


JAMES NORTHCOTE was born October 22, 1746, in Plymouth, where his father followed the trade of a watchmaker, and took him as his own apprentice. But young Northcote disliked the trade, and occupied all his spare time in the study of art. In 1771 Dr. Zachary Mudge introduced him to Sir Joshua Reynolds, who, with his customary kindness, took him as resident pupil, and Northcote remained in the house of his master five years, where his diligence was so great that he gained the esteem and approval of the President. On quitting Sir Joshua, Northcote set up as a portrait painter; but not feeling satisfied, and wishing to follow the higher walk of historical painting, he went to Rome in 1777. There he spent about five years, was elected member of the Academies of Florence and Cortona, and returned to England, in time to assist Alderman Boydell with his Shakespeare Gallery. For this work Northcote painted nine good pictures, which completely established his reputation and secured him a high position among the artists of his own time. These works were succeeded by other historical and Scriptural pieces, many of which were engraved, and thus spread his fame over the Continent of Europe. Success served to increase the painter's enthusiasm; but his abilities were limited, and he never reached the height to which he aspired. This disappointment aroused within him a spirit of sarcasm, which he vented in remarks upon the works of his more successful contemporaries, and few escaped condemnation. Northcote was a student of the Royal Academy, was elected Associate in 1786, and Royal Academician in 1787. He contributed largely to the Exhibitions; and, notwithstanding somewhat defective drawing and dull colouring, he acquired a considerable fortune by the practice of his art. This fortune was but little diminished throughout his long life, for his habits were so penurious that a tithe of his income sufficed for his expenses. Northcote was not married; a sister, to whom he left all his property, resided with him, and assisted in all his plans for economy. Up to within a day of his death he worked; and when quite an old man he contributed essays to a magazine called 'The Artist;' in 1828 he published the well-known

'Fables;' and two years later, at the age of eighty-four, he brought out the 'Life of Titian.' Northcote's 'Life of Sir Joshua Reynolds' was his first great literary effort. He died July 13, 1831, at the house in which he had resided above half a century, 39 Argyll Street, Regent Street, and was buried in Marylebone New Church. Nos. 28, 172.

NUVOLONE.—Milanese School.

BORN 1607.

DIED 1651.


ARLO FRANCESCO NUVOLONE, sometimes called Pamfilo, born at Milan in 1607, was a son of the painter Pamfilo Nuvolone, a Cremonese artist, who gave him his first instruction. Nuvolone painted at first in the manner of his father, and of other Cremonese artists, under the influence of Camillo Procaccini (1545-1626), taking more especially the works of Giulio Cesare for his model. At a later period he combined his style with the ideals of Guido Reni, to which he owes his popular name of Guido della Lombardia. He settled at Milan, where numerous paintings by him are to be found. He died in 1651.¹

Nuolone had a particular style of his own, the beauties of which lie in the light and colour, not in the drawing. He has been called the Milanese Murillo. No. 235.

OMMEGANCK.—Flemish School.

BORN 1755.

DIED 1826.

ALTHAZAR PAUL OMMEGANCK was born at Antwerp, December 26, 1755. In 1767 he entered the studio of Henricus Josephus Antonissen, and was appointed professor of painting at the Antwerp Academy in 1796. He held an important position, and died at Antwerp, January 18, 1826.

He was the chief animal painter and one of the most distinguished landscape-painters of his time. His conception is entirely realistic, his execution very careful, but cold in tone. In his landscapes he usually represents the environs of Antwerp; his pictures were highly appreciated during his lifetime, not only

¹ Lanzi, *Storia della Pittura in Italia*; Galleratis, *Istruzione della Pittura Milanese*; Ticozzi, *Dizionario dei Pittori*, Milano, 1818, vol. ii. p. 83.

in his own country, but also at Paris, where he often exhibited.
No. 145.

OPIE, R.A.—English School.

BORN 1761.

DIED 1807.

JOHAN OPIE, whose real name was OPPY, was born May 1761, at St. Agnes, near Truro, in Cornwall, where his father was a carpenter, and by whom it was intended that he should follow the same trade. But he early showed great abilities, was fond of study, and had so great a love for drawing that it was 'more to him than his daily bread.' Opie's endeavours to become an artist so angered his father that he treated him with great severity, and did all in his power to prevent his pursuit of what he considered an unprofitable profession. An uncle, however, noting the lad's abilities, gave him much encouragement; and the celebrated Dr. Wolcott procured him several commissions in Truro, and then, taking him to London, maintained him in his own house, and introduced him to Sir Joshua Reynolds. In a short time Opie became so popular that he was spoken of as the 'Cornish Wonder,' and the neighbourhood of Leicester Fields, where he lived, was daily thronged with carriages of the rich and great, awaiting their turn for a 'sitting.' This 'terrific popularity,' as Opie termed it, toned down in course of time, and his sitters became less numerous, but he still maintained a good position as a portrait-painter; and his small historical pieces were considered to have great merit. Opie was made an Associate of the Royal Academy in 1786, and a full member in the following year; and when Fuseli resigned in 1805, he was appointed Professor of Painting in his stead. Opie was a man of much learning; he wrote many clever articles for the magazines of his time, and delivered four lectures at the Academy, which are remarkable for their fluency and force. Mr. Opie was twice married: from the first wife he was divorced; the second was the celebrated Amelia Alderson, better known as Mrs. Opie. He died rather suddenly, in the forty-sixth year of his age, on April 9, and was buried near Sir Joshua Reynolds, in St. Paul's Cathedral, April 20, 1807.¹ No. 94.

¹ See Sandby's *History of the Royal Academy*, vol. i. pp. 195-9.

A. VAN OSTADE.—Dutch School.

BORN 1610.

DIED 1685.



ADRIAN VAN OSTADE (or OSTADEN, as he signed himself on his earliest works) was born at Harlem, December 1610. His father, Jan Hendriks, a weaver, left the hamlet Ostade, near Eindhoven, to settle at Harlem, and there his son became the pupil of Franz Hals. In the year 1662 Adrian was made Dean (senior) of the Guild of St Luke. In July 1638 he married Machtelgen (Mathilda) Pietersen, a young lady of Harlem, who died in September 1642. The name of his second wife, who died in 1660, is not known. He died at Harlem in the spring of 1685.

It was in the school of Franz Hals that Ostade developed his pictorial perception, and that his technical power attained its perfection. He painted with great humour scenes of peasant-life. His earliest pictures had a light blue tone; later on a yellowish tint pervaded them; but those painted after the year 1640, when he came under the influence of Rembrandt, may be distinguished by their deep, warm, brown colouring, combined with that chiaroscuro so peculiar to Rembrandt. In this his second period (about twenty years) he generally represents his peasants in contemplative solitude, in family or friendly circles, and in the enjoyment of comfortable quietude. His colouring becomes more variegated in his latest period, his light more even and clear, his conception calmer. Amongst his scholars were his brother Isack van Ostade, Cornelis Bega, Cornelis Dusart, and Michiel van Musscher. Nos. 45, 98, 113, 115.

OWEN, R.A.—English School.

BORN 1769.

DIED 1825.



WILLIAM OWEN was born at Ludlow, in Shropshire, in 1769, and educated at the Grammar School there. He was sent to London in 1786 and placed under Catton. He became a student of the Academy in 1791, and exhibited his first portraits in the following year. His

portraits were faithful likenesses of his sitters, and usually very skilfully painted. He occasionally painted *genre* pictures, but they lacked the harmony and character of his other work. He was elected Associate in 1804, and Academician in 1806. In 1810 he was appointed portrait-painter to the Prince of Wales, who in 1813 conferred on him the title of Principal Portrait-Painter to the Prince Regent, and added to it the offer of knighthood. He married a Miss Leaf in 1798, by whom he had one son. He first resided in Coventry Street, and had a painting-room in Leicester Square. Finally he removed to Bruton Street, where he died, from an overdose of opium, on February 11, 1825.¹ No. (369).

J. DE PAREJA.—School of Madrid.

BORN 1606.

DIED 1670.

JUAN DE PAREJA was born at Seville in 1606. His parents belonged to the class of slaves then numerous in Andalusia. It is not known whether he came into the possession of Velazquez by purchase or inheritance; but he accompanied him to Madrid in 1623, and remained in his service until he died. He soon acquired an acquaintance with the implements of art, and an ambition to use them. He watched the proceedings of his master and privately copied his works, and as he accompanied him on his journeys in Italy, he had opportunities of becoming acquainted with the works of other great artists. His nature was so reserved that he had reached the age of forty-five years before his master knew that he painted at all. Once when Philip IV. visited the studio of Velazquez, the King's attention was drawn to a painting done by Pareja, which so pleased the King that he gave him his liberty, though he remained with his master until his death (1660). His portrait, painted by Velazquez, is in the Collection of Lord Radnor. Pareja died at Madrid in 1670.²

¹ Sandby's *History of the Royal Academy*, vol. i. pp. 327-8.

² W. Stirling, *Annals of the Artists of Spain* (London, 1848), vol. ii. pp. 708-711; D. Pedro de Madrazo, *Catálogo histórico y descriptivo del Museo del Prado de Madrid* (Madrid, 1872), pp. 511-512.

He excelled in portraiture, in which he aimed at following Velazquez. In his historical compositions, however, he took the Venetian and Genoese masters for his model. No. 277.

PYNACKER (PIJNACKER).—Dutch School.

BORN 1621.

DIED 1673.



DAM PYNACKER was born at Pynacker near Delft in 1621. Neither his family name nor the name of his master is known. He went to Italy, where he remained three years, and died at Delft in 1673.

He was under the influence of Claude Lorrain in Italy. Besides landscapes he painted sea-pieces. His pictures are somewhat rare. Nos. 86, 183.

VAN POELENBURG.—Dutch School.

BORN 1586.

DIED 1667.



ORNELIS VAN POELENBURG or POELENBORCH was born at Utrecht in 1586, where he commenced his studies in the school of Abraham Bloemaert. He afterwards visited Italy and Rome, where in 1617 he studied the works of Elshaimer and Raphael.¹ On his way home he painted for the Court at Florence, and on his return to his native country, which was before 1649, he was received with great consideration. In that year he was made principal of the Painters' Guild at Utrecht. Charles I. invited him to England, but in vain. He died at Utrecht in the month of August 1667.

He generally painted small Italian landscapes, which he enlivened with nude figures, sometimes with subjects from Holy Scripture. N. Berchem occasionally painted the figures in his pictures, whilst, on the other hand, Poelenburg sometimes painted the figures in the landscapes of J. Both, Willem de Heusch Alkeirincx, and also in the architectural views of Hen-

¹ Sandrart, *Teutsche Academie*, cl.

drik van Steenwyck the younger. A. van Cuylenborch and B. Breenbergh were his pupils. Gerard Hoet and F. Verwilt imitated him. No. 25.

POTTER.—Dutch School.

BORN 1625.

DIED 1654.

PAUL POTTER, born at Enkhuizen in November 1625, received his first instruction from his father, Pieter Simonsz Potter, a landscape-painter, who had married in 1622 Aecht (Agatha) Pouwelsz dr. His family is said to have settled at Amsterdam in 1631. In 1646 he was received into the Guild of St. Luke at Delft, and in 1649 into that at the Hague. At Delft he lived in a house which belonged to the painter Jan van Goyen. He there married Adriana Balckeneynde in 1650. He went to Amsterdam in May 1652, where he died, when only twenty-eight years of age, and was buried January 17, 1654.¹

Potter was the greatest Dutch animal painter. He renders details with great care, and is most true to nature in his representation of cattle and landscape. Nos. 324, 334.

POURBUS.

FRANCIS POURBUS the younger. He was born at Antwerp 1570. After receiving some instruction in his native city, he travelled to France, with the intention of visiting Italy, but met with such encouragement at Paris as a portrait-painter that he took up his residence in that city for the remainder of his life. His talents were not confined to portraits; there are several of his pictures at the churches of Paris, which establish his reputation as an eminent painter of history. He died in Paris 1622. No. 438.

G. POUSSIN.—Roman School.

BORN 1613.

DIED 1675.

GASPARD DUGHET, called Gaspre Poussin, or Le Guaspre, was born at Rome in May 1613. His father, Jacques Dughet, was a Parisian. Gaspard studied painting for three years under the direction

¹ J. van Westrheene, *Paulus Potter, sa vie et ses œuvres*, La Haye, 1867.

of Nicolas Poussin, who afterwards became his brother-in-law, and whose name he adopted. He worked at Milan, Perugia, Florence, but chiefly at Rome, where he carefully studied the paintings of Claude le Lorrain. He died at Rome on May 25, 1675.

G. Dughet painted landscapes on canvas and al fresco. Several of his paintings are taken direct from nature; those chiefly represent views in the neighbourhood of Rome. He is said to have painted with such facility that he used to finish a picture in one day. Nos. 30, 70, 213, 217.

N. POUSSIN.—French School.

BORN 1594.

DIED 1665.

NICOLAS POUSSIN was born at Andelys, in Normandy, in June 1594. After passing through the Latin school, he visited the studio of the painter Quentin Varin, who had settled at Andelys. He went to Paris when eighteen years old, and studied under Ferdinand Elle from Flanders, and under l'Allemand, from Lorraine. He studied the works of Raphael and Giulio Romano through engravings. After visiting Poitou, Andelys, and Florence, he became acquainted at Laon with the painter, Philip de Champagne, with whom he worked at the Luxembourg at Paris, under Duchesne's direction. In the year 1624 he went to Rome, the aim of his wishes, and there became influenced by the Flemish sculptors, François Duquesnoy and Algardi. In 1629 he married Anna Maria Dughet, and lived in Rome on the Monte Pincio, near the studios of Claude le Lorrain and Salvator Rosa. Summoned by Louis XIII., in the year 1640, he returned to Paris, and was appointed 'premier peintre ordinaire de sa Majesté,' in 1641. In the following year he went back to Rome, where he died, November 19, 1665.

The paintings of Nicolas Poussin recall in their composition the antique reliefs. In conception and execution they show the classical tendency of the master, who combined with it an elegance characteristic of the French artist. Nos. 101, (115), 203, 225, 227, 229, 234, 236, 238, 240, (253), 263, (279), (292), (316), (325).

RAPHAEL.—Italian School.

BORN 1483.

DIED 1520.

RAFFAELLO (RAPHAEL) SANTI, or SANZIO, was born at Urbino, April 6, 1483. His father, Giovanni Santi, a painter, gave him his first instruction; he died when Raphael was only eleven years old (1491). Various circumstances seem to warrant the conclusion that the Umbrian artist, Timoteo Viti, who painted in the churches of Urbino in 1494 and 1495, directed Raphael's studies. In the year 1505 he went to Perugia and entered the studio of Perugino; thence he removed to Florence for a short time, but returned to Perugia in 1505 to paint the frescoes in the church of San Severo. In the same year he was commissioned by the nuns of the Convent of St. Anthony to paint an altar-piece. Until the year 1508 Raphael lived partly at Florence and partly at Perugia and Urbino; he was then summoned to Rome, where he was occupied chiefly at the Vatican, and where he died, April 6, 1520.

Three periods in Raphael's style are to be distinguished: the Peruginesque, until about the year 1504, the Florentine, and the Roman. Nos. 241, 243.

REMBRANDT.—Dutch School.

BORN 1607.

DIED 1669.

REMBRANDT HARMENSZ VAN RYN was born at Leyden on July 15, 1607. His father, a miller, married, in 1589, Neeltgen Willems, dr. van Zuijtbrouck, daughter of a baker. After leaving the Latin school, Rembrandt studied under Jacob van Swanenburgh at Leyden for three years. He then went to Amsterdam and frequented the studio of Pieter Lastman for six months. In 1624 he settled at Leyden: his earliest signed works are dated 1627. In 1630 he returned to Amsterdam, and remained there until his death. On June 22, 1634, Rembrandt married his first wife, Saskia van Ulenburgh, daughter of the minister, Rombertus van Ulenburgh. She died in 1642, and Rembrandt's circumstances from that time changed for the worse, in spite of the great success in his career and numerous pupils who were apprenticed to him. He was declared insolvent in the year

1656, and, in consequence, his house and property were sold. In later years he again married twice, and died at Amsterdam in October 1669.

Rembrandt was very slightly influenced by his masters ; his art rests entirely upon his own genius, and with him Dutch art attained its highest perfection. He gave the greatest artistic perfection to chiaroscuro, by applying it chiefly to the modelling of the human forms, thus enhancing their pictorial effect, and at the same time imparting through it a refined expression to internal life. His principal works are the 'Anatomical Lecture' (1632), the so-called 'Night-watch' (1642), and the 'Syndics' (1661). Nos. 99, 126, 163, 221, 446.

REYNOLDS, P.R.A.—English School.

BORN 1723.

DIED 1792.



SIR JOSHUA REYNOLDS was born at Plympton, in Devonshire, July 16, 1723. His father was Rector of St. Mary's in that town, and Head-Master of the Grammar School. When a mere child, Reynolds showed a decided taste for painting, and read with avidity all books relating to art. He was accordingly, when in his eighteenth year, placed with George Hudson, the most famous portrait-painter of that time, who set him to copy Guercino's drawings. After leaving Hudson, Reynolds studied for a short time under William Gandy, of Exeter, and then set up for himself as a painter at Plymouth Dock ; but, his father dying in 1746, he returned to London, and took up his abode in St. Martin's Lane. In 1749 he accompanied Commodore Keppel to Italy, where he remained three years, visiting all the principal cities in his pursuit of art. It was while studying in the Vatican that he caught the cold which left him deaf for the remainder of his life. On his return to England, Reynolds again occupied the house in St. Martin's Lane ; but his reputation and income having rapidly increased, he purchased No. 47 Leicester Fields. The establishment of the Royal Academy, in 1768, placed him at the head of the artists of England ; he was unanimously elected President, and knighted by George III. His zeal for the advancement of the Fine Arts induced him to deliver a course of fifteen lectures on Painting, which have since been translated into several languages, and are too well known to need comment. To show

their appreciation of his merit, the University of Oxford created him Doctor of Civil Law in 1773 ; and ten years after, on the death of Allan Ramsay, Sir Joshua was appointed principal painter to the King. His prices rising with his reputation, he now received as much as seven or eight hundred guineas for a portrait. The picture of the ' Infant Hercules Strangling the Serpents,' painted for the Empress of Russia, cost 1,500*l.*, and the Empress added the gift of her own likeness set in a gold box, encircled with diamonds. Sir Joshua's industry and energy never flagged ; he worked until the failure of his sight obliged him to relinquish his pencil in 1789, and from that time his health gradually declined. He died February 23, 1792, leaving the bulk of his property, 80,000*l.*, to his favourite niece, Mary Palmer, afterwards Marchioness of Thomond. Sir Joshua's body lay in state at Somerset House, in the great room of the Royal Academy, and he was buried in the crypt of St. Paul's Cathedral, with the honours due to his worth and genius. He died unmarried. His statue, by Flaxman, stands under the dome of the Cathedral. Nos. 102, 104, 223, (254), 318, 333.

RIBERA.—Neapolitan School.

BORN 1588.

DIED 1656.

JUSEPE DE RIBERA, called SPAGNOLETTO, was born at Jativa (now San Felipe), near Valencia, in Spain, January 12, 1588. After receiving early artistic direction from F. Ribalta, he went to Rome, where he studied under Michelangelo da Caravaggio. When twenty years of age he went to Parma, to study the works of Correggio, but soon gave up the imitation of this master's style. In Naples he married the daughter of a picture-dealer, through whom his pictures soon became famous. The Spanish Viceroys of Naples, Conte de Monterey and Juan d'Austria, and also the Pope, conferred honours upon him. He was elected a member of the Roman Academy of St. Luke in 1630, and died at Naples in 1656.¹

Although a Spaniard by birth, Ribera, as follower of Caravaggio, must still be regarded as belonging to the Naturalistic School, which had its seat at Naples and which stood in opposition to the School of Bologna. He mostly represents the martyrdoms of saints, and old men as anchorites. He com-

¹ W. Stirling, *Annals of the Artists of Spain* (London, 1848), vol. ii. pp. 740-744.

bined forcible colour with a free handling of the brush ; his light is generally glaring. He represented in his compositions all that was terrible and awful in nature. No. 233.

RICCI.—Venetian School.

BORN 1662.

DIED 1734.



SEBASTIANO RICCI, or RIZZI, was born in 1662 at Cividale di Belluno in the Venetian States. From his twelfth to his twentieth year, he visited the studio of Federigo Cervelli, a poor painter at Venice. Afterwards he studied at Bologna. He was employed at Piacenza by the Duke Ranuccio of Parma, and copied the frescoes of Ann. Carracci in the Palazzo Farnese at Rome. After having visited Florence, Modena, Parma, and Milan, he settled for three years at Venice. He then painted in the Imperial Palace at Schönbrunn, near Vienna, and in the Grand-Ducal Palace at Florence. He was also summoned to England by Queen Anne, and on his way thither was elected member of the Royal Academy at Paris in 1718. In England he found much employment, and remained here for ten years, and then returned to Venice, where he died May 13, 1734.

Ricci is one of the most attractive painters of the Italian decadence. His compositions are lively and ingenious, without, however, being profound. Nos. 134, 195.

RIGAUD.—French School.

BORN 1659.

DIED 1743.



HYACINTHE RIGAUD Y ROS (the Red) was born at Perpignan, July 20, 1659. His father, Mathias Rigaud, a painter, and son of a painter, died in 1667. Hyacinth studied at Montpellier under Pezet and Ranc. In 1681 he went to Paris, and, following the advice of Le Brun, he worked chiefly as a portrait-painter, studying for that end the works of A. van Dyck. It was not until the year 1700 that he was admitted as a member of the Royal Academy. He was made Professor in 1710. He died at Paris, December 27, 1743.

Rigaud painted with the greatest industry and care. He

finished annually thirty to forty portraits, he himself painting all the accessories. Princes, courtiers, and men distinguished by merit, had their portraits painted by him. His historical compositions are less successful. Amongst his pupils and imitators are Nicolas Desportes, Penai, Prieur, Bayeul, de Launay, Descourt, Louis René de Vialy, and Jean Ranc. Nos. 83, 85, 93.

ROMEYN (ROMEIJN or ROMIJN).—Dutch School.

BORN BEFORE 1630.

DIED AFTER 1693.

WILLEM ROMEYN was born at Harlem. The date of his birth is not known. In the year 1642 he is mentioned as being a pupil of Claes Pietersz (Nicolaas Berchem). He was admitted into the Painters' Guild at Harlem in 1646, and appointed Commissary in 1660. The baptisms of two of his sons, in the years 1652 and 1658, are entered in the church books of Harlem, and the death of his wife, Geertje Jans, in 1683. Another document mentions him as still living in 1693.

It is supposed that Romeyn visited Italy, and that he was influenced there by Karel Dujardin. He painted almost exclusively landscapes, with shepherds and cattle. Nos. 3, 5.

ROMNEY.—English School.

GEORGE ROMNEY was born at Dalton-le-Furniss, Lancashire, where his father was a builder. He was apprenticed to a cabinet-maker, and acquired some skill at his trade, and also in wood-carving. He had an early notion of mechanics and a love of art. In 1755 he was still in the workshop, but soon after, falling in the way of an itinerant artist, an unprincipled fellow, he became his pupil, continuing with him for about two years. Suffering from fever, he was nursed by a young girl, with whom in 1756 he contracted a hasty marriage. He soon after left his young wife and rambled about the northern counties, painting portraits. Thus employed, he managed to save 100*l.*, and, giving 70*l.* to his unoffending wife, who was now burthened with two children, he abandoned his family to seek his fortune in the metropolis. He arrived in London in 1762, and rapidly established himself in public favour. In 1773 he determined to visit Italy. Arrived at Rome, he separated himself from the

company of his countrymen, studying there, and led a recluse life. He returned to London in 1775, and settled himself in a large house in Cavendish Square, and commenced practice as a portrait-painter. He soon found himself surrounded by sitters, and, it is said, in 1785 made 3,635*l.* for his portraits. He had become acquainted with Emma Lyon, who sat as a model to painters, and became notorious as the wife of Sir William Hamilton. Her graceful poses suggested many subjects, and lured him to attempts at high art, but seldom carried further than the hasty sketch of the first idea. He assisted Alderman Boydell in his scheme for the Shakespeare Gallery. He painted from his witching model Magdalens, St. Cecilias, Bacchantes, and others. In 1798 he retired to Hampstead, but, his health declining, he soon after disposed of his house and his collection. Since abandoning his family he had visited them only once, in 1767. He had supported them and protected them from poverty, and now, his dream of ambition passed, his health and youth gone, he selfishly determined to return to them. His forgiving wife received him without reproach, and under her affectionate care, having relapsed into the helpless state of infancy, he died at Kendal November 15, 1802. No. 440.

ROSA.—Neapolitan School.

BORN 1615.

DIED 1673.



ALVATOR ROSA was born in the village of Renella, near Naples, June 20, 1615. His uncle, Paolo Greco, gave him his first instruction; afterwards he entered the studio of Francesco Fracanzano, a scholar of Ribera. Lanfranco supported the young Rosa, who also visited the studio of Ribera, and for three years that of his scholar Aniello Falcone, whom he imitated. He went to Rome in 1635, where he received orders for paintings at Viterbo. In 1646 he returned to Naples, and in the following year he took part in the rising of Massaniello, after whose defeat he fled to Rome, and settled there again. Four years later he was summoned to Florence by the Grand Duke of Tuscany, and remained there for nine years, returning afterwards to Rome, where he died on March 15, 1673.


Salvator Rosa is one of the greatest poets of nature in

painting. In his mountainous landscapes especially he shows a daring energy and a certain wildness of imagination. In his historical and religious compositions he is seldom successful. Nos. 137, 216, 279, 457.

RUBENS.—Flemish School.

BORN 1577.

DIED 1640.


IR PETER PAUL RUBENS was born June 29, 1577, probably at Siegen in Westphalia (or at Cologne). His father, Jan Rubens, was private secretary to William of Orange, and died at Cologne in 1587. His widow Maria, born Pypelinx, then returned to Antwerp, where Pieter Paulus Rubens received his primary education at the Jesuit school. When sixteen years of age he was a page of the Countess Lalaing. Giving up the study of the law, he visited the studios of Tobias Verhaecht, of Adam van Noort, and of Otto Vaenius. In 1598 he was received into the Guild of St. Luke of Antwerp. From 1600 to 1608 he lived in Italy, and mostly at Rome and Mantua, where he was appointed court-painter to the Duke Vincenzo Gonzaga, in whose interest he visited Spain in 1603. When he returned to Antwerp he was appointed court-painter to the governor, Archduke Albert. In 1609 he married Liisbette Brandt, daughter of the secretary of Antwerp. In 1611 he built himself a beautiful house at Antwerp, with a temple for art monuments attached to it. From 1621 to 1625 he painted the series of allegories for the glorification of Maria de' Medici, which are now in the *Louvre* at Paris, and the decorations of the Jesuit church at Antwerp. After the death of his wife Liisbette in 1626 he sold his collection to the Duke of Buckingham for about 100,000 florins, and visited in diplomatic missions the courts of Madrid, London, Paris, and the Hague during the years 1627 and 1630. He was knighted by Philip IV. of Spain and by Charles I., in recognition of his diplomatic services. On December 6, 1630, he married at Antwerp his young and beautiful cousin Helen Fourment, and lived partly at Antwerp, partly at his country seat, Steen, always occupied in executing large commissions. He died of gout, May 30, 1640, at Antwerp. His collections and works realised at the auction the sum of 280,000 florins.

Under the influence of the Venetian school the energetic mind of Rubens created a new style of art adapted to himself and to his countrymen. His genuine works are distinguished by an extraordinary and overflowing power in dramatic composition, by healthiness of conception, by naturalness, by a bright and glowing colour, and by an ingenious, almost life-like, execution. The number of his pictures are between two and three thousand ; many of these, certainly, have been partly or wholly painted by his pupils after his sketches and under his directions. Nos. 1, 19, 40, 43, 125, 127, 130, 131, 132, 143, 148, 165, 218, 264, 285, 290, 450, 451.

J. VAN RUISDAEL.—Dutch School.

BORN 1625.

DIED 1682.

ACOB VAN RUISDAEL, or RUIJSDAEL,¹ was born at Harlem about the year 1625. There is nothing certain known about his youth. His father, Isack van Ruisdael, was a picture-dealer and manufacturer of frames. He is thought to have also worked as a painter, and to have given some instruction to his son. It is also supposed that the landscape-painter Salomon van Ruysdael and Albert van Everdingen were the masters of Jacob, who was admitted into the Guild of St. Luke in 1648, and became a citizen of Amsterdam in 1659. He remained unmarried, in order to promote the comfort of his aged father, and in spite of his activity his talents were not appreciated by his contemporaries as they deserved to be. His fellow-religionists—he belonged to the sect of the Mennonites—obtained for him in 1681, by payment of a certain sum to the burgomaster of Harlem, a place in the almshouse of that town. He soon after died there, and was buried May 14, 1682.

No landscape-painter knew so well as Jacob van Ruisdael how to render the character of the scenery of the northern provinces of the Netherlands in all its solemnity, quietude, and monotony. His colouring is forcible and harmonious, but not rich ; brown, green, and grey forming the local tones. The high artistic importance of his pictures lies in the conception and in the solemn earnestness of the prevailing tone, founded upon re-


¹ Only a few of his earliest works are signed 'Ruijsdael.'

flection and a deep study of nature. His pictures mostly represent views—the environs of Harlem and Bentheim. The figures which enliven them are generally the work of Nicolaas Berchem, A. van de Velde, Ph. Wouwerman, or Lingelbach. Nos. 105, 150, 168, 210, 349.

S. VAN RUYSDAEL (S. VAN RUIJSDAEL). Dutch School.

BORN ABOUT 1600.


DIED 1670.

ALOMON VAN RUYSDAEL, uncle of Jacob van Ruisdael, was born at Harlem, where he was admitted as a master into the Painters' Guild in 1623. He died at the end of November 1670. He worked as a landscape-painter at Harlem. No. 16.

SACCHI.—Roman School.

BORN 1599.

DIED 1661.


NDREA SACCHI, born at Rome in 1599, received his early instruction from his father Benedetto Sacchi, and afterwards from Albano. Cardinal Antonio Barberini was his protector and friend, under Pope Urban VIII. Later on he visited the principal towns of North Italy, and imitated Correggio after his return to Rome, where he died June 21, 1661.

His works are very numerous in Rome. His scheme of colour is forcible, the expression of his figures lively, and the arrangement of his draperies simple. He is the founder of the last Roman School, whose best pupil was Carlo Maratti (1625–1713). No. 252.

SAENREDAM.—Dutch School.

BORN 1597.

DIED 1665.

IETER JANSZON SAENREDAM was born at Assendelft in 1597. In 1612 he entered the studio of Franz de Grebber at Harlem. In 1623 he was admitted into the Guild, nominated secretary of it in 1635, and commissioner in 1640. In 1651 he is mentioned

as being a widower, and also as a member of the Reformed Church. He died at Harlem towards the end of May 1665.

Saenredam is one of the first Dutch painters of architecture. Like the painters of the earliest Dutch School, he aimed at transmuting the local colours into tones. His works were appreciated as early as the time of C. de Bie, who praised his pictures.¹ No. 59.

SAFT-LEVEN.

BORN 1609.

DIED 1685.

HERMAN SAFT-LEVEN was born at Rotterdam in 1609. He was a pupil of Jan van Goijen, and probably also of his elder brother Cornelis Saft-Leven. He worked chiefly at Rotterdam and at Utrecht, where he died January 5, 1685.

He usually represented in his pictures the environs of the Rhine: they are executed with the greatest care, and the smallest detail is rendered with the accuracy of a miniature painting. The very thin impasto on his paintings proves the great firmness and skill of the artist, whose works, although highly praised by Sandrart² and C. de Bie,³ have only of late been duly appreciated. No. 44.

ANDREA DEL SARTO.—Florentine School.

BORN 1487.

DIED 1531.

ANDREA DEL SARTO was born at Florence in 1487. In documents, his full name is given as being Andrea d'Agnolo di Francesco di Luca di Paolo del Migliore.⁴ His father Agnolo, a tailor (*sarto*), placed him at first as an apprentice with a goldsmith;

¹ *Het Guldenecabinet*, p. 498.

² *Teutsche Academie*, chap. cci.: 'H. Saftleven . . . painted landscapes, and distinguished himself by the care as well as the great accuracy with which he painted.'

³ *Het Guldenecabinet*, p. 275: 'A good painter of landscapes; at first he painted peasants and barns, but now he indulges in his predilection for landscape-paintings. He lives at Utrecht.'

⁴ The family name, Vannucci, which had been given to him formerly, is founded upon an error of Cinelli in his supplements on Bocchi's *Bellezze di Firenze* (1677).

but he soon entered the studio of Gian Barile, a mediocre painter,¹ who recommended him as a pupil to Piero di Cosimo in 1498. A. del Sarto then studied the works of Masaccio at the Brancacci chapel, the cartoons of Leonardo and Michael Angelo, and educated himself under the influence of Fra Bartolomeo. He worked at first as an independent master with Francia Bigio. In 1512 he married Lucretia del Fede, whose portrait can be recognised in his later pictures of the Madonna. In 1518 he was at Paris in the service of King François I., but had returned again to Florence in 1519, where he died of the plague, January 22, 1531.

Andrea del Sarto appears in his original works as the greatest colourist of the Florentine School. Being very popular and appreciated, he executed a great number of paintings, especially pictures of the Madonna. His pupils were Francesco Salviati, Giorgio Vasari, Andrea Squazella, Giacomo da Pontormo, and Nannoccio. Domenico Puligo, Marco Antonio, Francia Bigio were his imitators and assisted him at his works. Nos. 228, 251.

SCHALKEN.—Dutch School.

BORN 1643.

DIED 1706.



ODFRIED SCHALKEN was born at Dort in 1643.

His father was principal of the Latin School where Godfried studied, but he soon gave up the study of literature in order to enter the studio of Samuel van Hoogstraeten, a pupil of Rembrandt. Afterwards he became a pupil of Gerard Dow, whom he followed. He was very soon renowned as an independent master, and when he visited England he painted the portrait of William III. After working at Düsseldorf, for the Elector of the Palatinate, he settled at the Hague, where he died in 1706.

Besides portraits, Schalken painted mostly small figures of a very delicate finish; especially scenes from daily life by candlelight. In his earlier period he comes very near to Gerard Dow in his genre pictures. See No. 191.

¹ Vasari, *Vite de' Pittori* (ed. Le Monnier), vol. viii. p. 252, and the notes on p. 93, &c.

SCHEDONE.—Italian School.

BORN ABOUT 1580.

DIED 1615.

BARTOLOMEO SCHEDONE, or SCHIDONE, was born at Modena about the year 1580. Very little is known about his life. He studied the works of Correggio at Parma, where he entered into the service of the Duke Ranuccio, who appointed him his chief painter. He died in Parma in the year 1615.

Of all the imitators of Correggio, he succeeded best in rendering the naïve conception of his model. In later years he was also influenced by the school of the naturalists, as is seen by the peculiar light in his pictures, especially on the figures. His works are rare, as he produced but few. No. 161.

SEGHERS.—Flemish School.

BORN 1590.

DIED 1661.

DANIEL SEGHERS, son of Peter Seghers, a silk merchant, was born at Antwerp, December 5, 1590. After the early death of his father, his mother Margareta van Geel, a Protestant, took him away with her to Holland and brought him up in her religion. He began to study painting when only about fifteen years of age; in 1609 his mother returned with him to Antwerp, where Daniel entered the studio of Jan Brueghel (Velvet Brueghel). In 1611 he was admitted as a master into the Guild of St. Luke. In 1614 he returned to the Roman Catholic religion, and in the month of December of that same year he entered at Mechlin the novitiate of the Society of Jesuits. He then visited Brussels and Rome, where he remained a year; when he returned to Antwerp he was much befriended by Rubens. Most of the princes of Europe gave him commissions. He died at Antwerp November 2, 1661.

Seghers is the greatest Flemish painter of flowers, which in all his works are exquisitely finished in every detail, true to nature in form and colouring, and tastefully arranged. Rubens, Cornelius Schut, Erasmus Quellinus, and Al. van Diepenbeck often painted figures in the centre of his garlands. His flower-

pictures have been sung by the poets Constantine Huygens, Vondel, and C. de Bie.¹ No. 322.

VAN SLINGELAND.—Dutch School.

BORN 1640.

DIED 1691.

PIETER CORNELISZ VAN SLINGELAND was born at Leyden October 20, 1640. He was a pupil of Gerard Dou, and worked chiefly at Leyden, where he died November 7, 1691.

Slingeland is a skilful painter in the style of Gerard Dow. As he spent much time in the execution of the details, his pictures are not numerous. They are accurate in design, but generally laboured, and rather cold in colour. No. 116.

SNAYERS.—Flemish School.

BORN 1593.

DIED AFTER 1669.

PIETER SNAYERS was born at Antwerp in 1593. He became a pupil of Sebastian Vrancx, and was admitted as a member into the Guild of St. Luke in 1612. In 1628, the Stadholder, Archduke Albert, summoned him as court-painter to Brussels, where he also was admitted as a member into the Guild of Painters. He is mentioned as still living in the year 1669.

P. Snayers owes his celebrity to his battle-pieces, which are mostly scenes of the Thirty Years' war. He occasionally painted hunting-pieces and still-life. His pictures, although hasty in execution and of a somewhat hard and variegated colouring, still deserve appreciation, because of their broad and pictorial treatment. Van der Meulen was his pupil. No. 347.

SWANEVELT.—Dutch School.

BORN 1620.

DIED 1655.

HERMAN SWANEVELT was born at Woerden in 1620. He is said to have begun painting under Gerard Dou, but he went early to Rome, where he studied under Claude le Lorrain, and often painted the figures in his pictures. Having a great predilection for

¹ *Het Guldenecabinet*, p. 213 and p. 566, where also the epitaph of the painter is published.

sojourning in the ruins of Rome, Tivoli, and Tusculum, he received the nickname of Eremita. He visited Paris, where he was admitted a member of the Royal Academy in the year 1653; in the following year he worked together with Patel, and died probably in 1655.¹

His compositions are tasteful, but generally a cold-green tone pervades them.² His numerous etchings and drawings deserve more admiration. Nos. 11, 136, 219.

TENIERS THE ELDER.—Flemish School.

BORN 1582.

DIED 1649.

DAVID TENIERS, son of Juliaen Tenier or Teniers, a mercer, was born at Antwerp in 1582. In 1596 he entered the studio of his elder brother Juliaen Teniers, who in the previous year had been admitted as master into the Guild of St. Luke at Antwerp. He also visited Rome, where he was influenced by Elshaimer. In 1606 he was admitted as master into the Guild of St. Luke, and in 1608 he married Dympne Cornelissen de Wilde. He worked chiefly at Antwerp, where he died in 1649.

David Teniers the elder painted principally scenes of the life of country people, in which the landscape generally predominates. In his later time he was influenced by his son, David Teniers the younger, whose skill, however, he in no way rivals.² The pictures painted by the father are more brown in tone and stiffer in design than those of his son. Nos. 14, 31, 33, 35, 49, 52, 76, 106, 110, 112, 299, 314, 321, 323, 341.

TENIERS THE YOUNGER.—Flemish School.

BORN 1610.

DIED 1690.

DAVID TENIERS, son of David Teniers the elder, was born at Antwerp in December 1610. He was a pupil of his father, but was also influenced by Rubens, and more especially by Adr. Brouwer. In 1632-33 he was admitted as master into the Guild of St. Luke

¹ According to the registers of the Paris Academy; but it has been generally stated that he died at Rome in 1690. Passeri says that he died at Venice in 1659.

² Sandrart, *Teutsche Academie*, ccvi.

³ Teniers the elder was as much appreciated by his contemporaries as his son. —C. de Bie, *Het Guldenecabinet*, p. 141, and Sandrart, *Teutsche Academie*, cxlvi.

at Antwerp, to the committee of which he belonged in 1644-45. He married Anna Brueghel, daughter of the painter Jan Brueghel, in 1637. Between the years 1648 and 1652 he went to settle at Brussels, where he was appointed Director of the Gallery, and court-painter to the Governor, the Archduke Leopold William, and afterwards to his successor, Juan of Austria. There, in 1656, he married again, his second wife being Isabella de Fren. At his instigation, in 1663, an Academy of Art was founded at Antwerp on the model of the Paris Academy, and in 1675 he was admitted into the Painters' Guild of Brussels. He generally lived in the Castle of Drij Toren at Perck, between Vilvorde and Mechlin, where he died April 25, 1690.

David Teniers the Younger is reputed to be one of the greatest of genre-painters. He represents in various scenes the exterior life and doings of the peasant-world. His colouring is very delicate in tone, his handling of the brush light and spirited. In their glowing colouring and their transparent brown shadows, his early pictures have something akin to Rubens; they are of a cooler tone in his later works, and have a fine grey silvery tint in those pictures which are considered his best. The colouring in his latest works is rather heavy and monotonous. Nos. 54, 57, 95, 107, 109, 142, 146.

G. B. TIEPOLO.—Venetian School.

BORN 1696.

DIED 1770.

GIOVANNI BATTISTA TIEPOLO, called Tiepoletto, was born at Venice April 16, 1696.¹ His parents, perhaps of Jewish origin, were dependents of the noble family of Tiepolo, but without being in any way related. He was at first a pupil of Gregorio Lazzarini, an imitator of Paolo Veronese, and of Franchescini, who professed academical tendencies. Afterwards he was influenced by Giovanni Battista Piazzetta, and still more by the works of Paolo Veronese. In the year 1712 he began to work publicly at Venice, Udine, Verona, Bergamo, and, in 1740, at Milan. He went to Würzburg in 1750. and returned in 1753. He was appointed chief director of the Academy of Painting, which was

¹ G. M. Urbani de Ghelhof, *Tiepolo e la sua famiglia, note e documenti inedite*. Venice, 1879. Isidor Kronjaves, 'G. B. Tiepolo,' in von Lützow, *Zeitschrift für Bild. Kunst*, vol. xiv. pp. 162-167, 198-206.


founded at Venice in 1755. In 1761 King Charles III. of Spain summoned him to Madrid, where he died March 27, 1770.¹

Tiepolo has been rightly called the last great decorative painter of the Venetian School; his fresco paintings are as important as his pictures on panels: they are conspicuous by their richness of invention, their boldness in the foreshortenings, and their brightness and clear harmony of colour. Whilst he was at Venice he received commissions from Bavaria, Saxony, and St. Petersburg. In Madrid he painted only altar-pieces and decorations of ceilings. Nos. 186, 189, 278.

G. D. TIEPOLO.—Venetian School.

BORN 1726.

DIED AFTER 1777.


IOVANNI DOMENICO TIEPOLO was born at Venice in 1726. He was a pupil of his father Giovanni Battista Tiepolo, and assisted him with his paintings at Brescia. In 1750 he went with his father to Würzburg, and afterwards also to Spain. In the New Palace at Madrid are to be found some of his fresco-paintings. According to Cean Bermudez,² the artist received a pension from Charles III., and died in Spain. But, as there is a picture by him at Padua, in the Church of St. Agnese, signed and dated 1777, it may be conjectured that he returned to Italy.³

He is a close follower of his father, whose works he often copied. His touch and execution are less spirited, although more careful. No. 158.

TITIAN—Venetian School.

BORN 1477.

DIED 1576.

IZIANO VECELLIO, or VECELLI, called TITIAN, was born at Pieve di Cadore, in the mountains north of Venice, in 1477. When about ten years of age, he came to Venice, and was taught painting by some unknown master, but afterwards came under the influence

¹ The statement that he painted the figures in Canaletto's pictures is very improbable.

² *Diccionario histórico de los mas illustres Profesores de las Bellas Artes en España*, Madrid, 1800.

³ *Della pittura Veneziana*, p. 475.

of Giorgione. He competed with him in the fresco-paintings of the Fondaco de' Tedeschi at Venice, and worked at Vicenza and Padua. In 1511 he returned to Venice, and entered the service of the Duke Alfonso I. of Ferrara. In 1530 at Bologna he became acquainted with the Emperor Charles V., and in 1532 he met him again in that town. With the Duke Frederigo Gonzaga he went to Mantua, travelled to Rome in 1545, three years later to Vienna, and in 1548 to Augsburg. He died at Venice August 27, 1576.¹

With Titian, Italian painting reaches its height with regard to pictorial conception and bright colouring, and also in the rendering of form and movement. Nos. 198, 209, 266, 273, (385), (386).

TURCHI.

BORN 1580.

DIED 1651.



LESSANDRO TURCHI, of Verona, born in 1580, called also L'Orbetto and Alessandro Veronese, was first a pupil of Felice Brusasorci. After that artist's death in 1605 Turchi completed his unfinished pictures. He is said to have studied afterwards at Venice. He settled at Rome, and there created a new style of his own. Married to a Roman lady, he very often took her as a model for his pictures. He died at Rome in the year 1651.²

Occasionally he imitated Annibale Carracci and Guido Reni, especially in the character of his heads, but in general his style may be called an independent eclecticism. He also occupied himself with chemical problems for mixing colours. His pupils were Giovanni Ceschini and Giovanni Battista Rossi, called Il Gobbino. Turchi's pictures were esteemed for the noble expression of his portraits and the ruddy tone in his colouring. His subjects were scriptural, historical, and especially mythological. Turchi's pictures are very numerous at Verona, and are also found in the galleries of Dresden, Paris, Madrid, and others. No. 287.

¹ Crowe and Cavalcaselle, *Life and Works of Titian*; Vasari, *Vite de' Pittori*.

² Lanzi, *Storia Pittorica*, vol. iii. pp. 196-198; C. Brusasorci, *Studj sopra la Storia della Pittura Italiana*, Verona, 1864.

VELAZQUEZ.—Spanish School.

BORN 1599.

DIED 1660.

DON DIEGO VELAZQUEZ DE SILVA was born at Seville, where he was baptized, June 6, 1599. He was a pupil of Francisco Herrera the Elder, an excellent colourist, and of Francisco Pacheco of Seville; he also studied Italian and Flemish pictures and the works of Luis Tristan of Toledo. In 1622 he went to Madrid, where he devoted himself to the study of the various works of art, especially to those of the Venetian School in the Escorial. He entered the service of Philip IV. of Spain, who created him his court-painter. The Duke of Olivarez was his protector, and when Rubens was at Madrid he became his friend. In the years 1630 and 1649–51 he visited Italy. Velazquez was married April 23, 1618, to the daughter of his master at Seville, Doña Juana Pacheco, by whom he had two daughters. On August 7, 1660, he died at Madrid.¹

In his early works he imitated Ribera. Most of the pictures which he painted at Madrid were for the King. Besides portraits, he also painted historical compositions, interiors, landscapes, genre and still-life pictures, very seldom religious subjects; out of Spain he is only known by his portraits and small compositions. Velazquez is the greatest artist during the 17th century, not only of Spain, but also of all Southern Europe. In contrast with Murillo, his pictures are remarkable for their manly seriousness of conception. His portraits give the firm and decided character of the individual, and their pictorial perfection is as great as their imposing conception. Nos. 152, 249.

A. VAN DE VELDE.—Dutch School.

BORN 1639.

DIED 1672.

ADRIAEN VAN DE VELDE was born at Amsterdam in 1639. His father, Willem van de Velde the Elder, a marine painter, instructed him at first. He early began the study of landscape-painting, to which end he entered the studio of J. Wynants, in Harlem, and also studied under the direction of Philip Wouwerman. He died at Amsterdam, when thirty-three years of age, in January 1672.

¹ Don Pedro de Madrazo, *Castálogo histórico y descriptivo del Museo del Prado de Madrid*. Parte primera, 'Escuelas Italianas y Españolas.' Madrid, 1872.

He comes very near to Paul Potter in the individual conception of the animal world, but shows more pictorial ability in his landscapes; they are characterised by a fine grey tone, a hazy sunlight, extending over the landscape, and a delicate careful execution. He often painted the figures in the landscapes of J. van Ruisdael, Hagen, J. van der Heyde, Wynants, Verboom, Hackaert, Hobbema, Philip de Koninck, Moucheron, and others. Nos. 51, 177.

W. VAN DE VELDE THE YOUNGER.— Dutch School.

BORN 1633.

DIED 1707.

WILLEM VAN DE VELDE the Younger was born at Amsterdam in 1633. He was a son of the marine painter, Willem van de Velde the Elder, and an elder brother of Adriaen van de Velde. After having been instructed by his father, he visited the studio of Simon de Vlieger, who at that time was rightly esteemed as the best marine painter. In 1675 he and his father were summoned by King Charles II. to England, and two years later they received an annual salary of 100*l.* each. After the death of the King, Willem went back to Amsterdam (1686), but King James II. summoned him again to England, where he died April 7, 1707, at Greenwich.

Willem van de Velde the Younger is rightly esteemed one of the greatest of marine painters. His sea-battles and fleets (executed generally for various courts) are excellent, but much greater praise is due to his simple marine views, in which he depicts, with a high artistic perfection, the sea in its various conditions and moods, and with it the charm of aërial perspective. Nos. 68, 103, 197.

VERBOOM.—Dutch School.

BORN BEFORE 1630.

DIED AFTER 1663.

A. H. VERBOOM (or VER BOOM) was born at Harlem, where he worked as a landscape-painter, in the middle of the seventeenth century. There is nothing else known about his life.

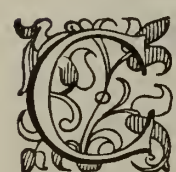
His earliest pictures are dated 1653. They come very near

to the earlier works of Jacob van Ruisdael. In several of his pictures the figures are painted by Lingelbach and Adriaen van de Velde, from which we may conclude that he stayed at Amsterdam between the years 1653 and 1663. He painted especially quiet forest views, of a deep-toned colouring in his early period, and of a weak sketchy execution in his later time.¹
No. 9.

VERNET.—French School.

BORN 1714.

DIED 1789.



CLAUDE JOSEPH VERNET was born at Avignon, August 14, 1714. He received his primary instruction from his father, Antoine Vernet, a clever artisan, who painted decorations, and who sent his son by way of Marseilles to Rome, in order to enable him to make serious studies. On this sea-voyage, he resolved to become a marine painter, for which purpose, in 1732, he entered the studio of Bernardino Fergioni, a marine painter in Rome. He visited, in company with Pannini and Solimena, the ruins and environs of Rome for the purpose of study. In 1753, being recalled by M. de Marigny, he returned to Paris, and was admitted as a member of the Royal Academy in the same year. By order of Louis XV. he painted a series of the 'Ports de France,' a work which occupied him for nine years. He died at Paris, December 3, 1789. Horace Vernet, the celebrated modern French painter, was his grandson.

His earliest landscapes show the influence of Salvator Rosa. The pictures of his developed style are not of a less distinguished colour than those by the Dutch landscape painters, or those by Claude le Lorrain. He liked to introduce numerous figures.
Nos. 300, 306, 319, 328.

VERONESE.—Venetian School.

BORN 1528.

DIED 1588.



PAOLO CALIARI, called VERONESE, was born at Verona in 1528. His father, Gabriele Caliari, a sculptor, taught him at an early age to draw and to model, but as he showed more inclination for painting, he was sent to his uncle, the painter Antonio Badile. He is

¹ Kramm, *De Levens*, vi. deel, p. 1702; i. deel, p. 121. Immerzeel, iii. deel, p. 169. Bode, 'Die Künstler von Harlem,' in von Lützow, *Zeitschrift für Bildende Kunst*, vol. vii. p. 348.

also said to have visited the studio of Giovanni Carotto of Verona.¹ After having worked independently for a short time at Verona, Mantua, and Vicenza, he settled at Venice about 1554. He visited Rome about 1563, where he studied the classical works of art and the antique. When he returned to Venice, he developed quite an extraordinary activity in his art. He died at Venice, April 19, 1588.

Paolo Veronese, although in his art dependent on Titian, was originally a scholar of the Veronese School, where he was especially influenced by Paolo Morando, called Cavazzola and Brusasorci. Before he came to Venice he had attained celebrity. He is certainly the greatest decorative painter known. The various groups in his great compositions are always well distributed, although fantastically arranged. His colour is as rich as it is clear and glowing. Nos. 159, 239, 270.

VERWILT.—Dutch School.

BORN 1598.

DIED AFTER 1669.

FRANCOIS VERWILT was born at Rotterdam in 1598. He at first perfected himself as a landscape-painter under Cornelis Dubois, and afterwards under Poelenburg. He was still living in the year 1669.

Very little is known of his life or works. That he painted portraits besides landscapes is proved by the fact that in the Museum at Amsterdam² a large life-size portrait of the son of the Lieutenant-Admiral Aart van Nes bears the signature F. Verwilt, 1669. No. (105).

VICTORS.—Dutch School.

LIVED DURING THE MIDDLE OF THE SEVENTEENTH CENTURY.

JAN VICTORS, who signed his name also VICTOR, VICTOOR, or FICTOOR, worked in Holland between the years 1640 and 1662, according to the dates on his pictures.

He was a pupil of Rembrandt, in whose studio he must

¹ Vasari, *Vite de' Pittori*.

² No. 435.

have worked from 1635 to 1640. He painted portraits and historical compositions with life-size figures, besides landscapes, genre pictures, peasant feasts, fairs, and similar subjects. He acquired a taste for the picturesque, and for vigorous colouring in the studio of Rembrandt. No. 214.

WATTEAU.—French School.

BORN 1684.

DIED 1721.



ANTOINE WATTEAU, son of a tiler, was born at Valenciennes in France, October 10, 1684. Though without any means, he found his way to Paris in order to study painting, and there he at first was employed in the shop of a picture-dealer. After working for the painters, Gillot and Audran, he became independent through an original picture. He went to Valenciennes for a short time, but returned to Paris, where he was acquainted with the celebrated amateur Crozat, in whose valuable collection of old masters he made studies. Given to melancholy by nature, he soon retired into solitude. He tried in vain to gain the first prize of the Royal Academy, in order to be able to go to Italy, but was finally admitted as a member in 1717. In 1720 he paid a visit to London. He was obliged, through his poor state of health, to retire to Nogent (near Paris), where he died July 18, 1721.

What distinguishes him most is the kind of subjects he treated and the delicacy and ingeniousness with which he painted. The design of the movements and the composition of the groups of figures are very natural; they always have the true character of the persons they are meant to represent. His subjects are *fêtes ga.antes*, balls, romances, and intrigues; a society of courtiers, comedians, musicians, dancers, and all those who pass their lives in amusing others, or being amused, and with whom pleasure seems to be the sole end of life. His colouring is very brilliant, soft, and harmonious. Although his landscapes form, as it were, only side-scenes, they still have a certain magical effect. Nos. 156, 167.

J. WEENIX.—Dutch School.

BORN 1640.

DIED 1719.

JAN WEENIX was born at Amsterdam in 1640. He was a pupil of his father, Jan Baptist Weenix, who had married Justina d'Hondecoeter in 1638; although he chiefly lived at Amsterdam, his name is to be found in the registers of the Guild of Saint Luke at Utrecht in the years 1664 and 1668. He was also for some time in the service of the Elector Johann Wilhelm, of the Palatinate, at the castle of Bendsberg, near the Rhine. He died at Amsterdam, September 20, 1719.

Jan Weenix painted occasionally views of Italian harbours, like his father, who had visited Italy; but was principally an animal-painter, and became most celebrated by his representations of dead hares; he often painted groups of dead poultry, now and then introducing a live dog in a manner remarkably true to nature. No. 47.

VAN DER WERFF.—Dutch School.

BORN 1659.

DIED 1722.

ANDRIAEN VAN DER WERFF was born in Kra-linger-Ambacht, near Rotterdam, January 21, 1659. His first master was Cornelis Picolett; afterwards he entered the studio of Eglon van der Neer, and settled at Rotterdam. In 1687 he married Margaretha Rees. Johann Wilhelm, Elector of the Palatinate, gave him several commissions, and knighted him in 1703. He died November 12, 1722, at Rotterdam.

He is the only Dutch artist of the seventeenth century whose tendencies are purely academical; his pictures are cold in colouring, with an ivory-like smoothness of the flesh; they are affected in their composition, the heads monotonous and wanting in expression. Nevertheless, they were formerly much admired on account of the elegance of the figures and the great finish with which they are executed. No. 147.

WILSON, R.A.

BORN 1713.

DIED 1782.

RICHARD WILSON was born at Penegoes, Montgomery, in 1713. His father was a clergyman and his mother was a relative of Lord Chancellor Camden. Richard was the third son. His early love for drawing having attracted the notice of Sir George Wynne, he was placed under the tuition of Thomas Wright, the well-known portrait-painter in London. In this branch of art Wilson distinguished himself sufficiently to be patronised by Royalty; but, visiting Italy in 1749, he became acquainted in Venice with Zuccarelli, a landscape-painter of immense popularity, who persuaded him to abandon portraiture for the more interesting study of natural scenery, for which he possessed decided talent. In Rome he was greatly encouraged by the approbation of Vernet and Mengs, who exchanged pictures with him; and after six years' absence he returned to London, a 'finished landscape-painter.' Wilson took up his abode in the Piazzas of Covent Garden, then a favourite locality for artists, where he painted several large pictures, and enjoyed a fair portion of patronage: but the caprice of public taste, his own rough manner and irritable temper, caused him to be soon neglected: and although he far surpassed Zuccarelli, and, with the exception of Gainsborough, all his contemporaries in landscape, yet he attained no popularity, and his pictures remained on his hands to be sold as necessity urged, for a few pounds each to the dealers. As his fortunes declined, Wilson had to decrease his expenses, and change his abode to suit his circumstances; in his distress, Paul Sandby frequently assisted him, but the unfortunate painter grew reckless and dissipated, and his disposition so morose that many friends held aloof for fear of giving offence. In 1776, when Wilson's friend, Frank Hayman, died, the Academy, recognising Wilson's abilities and destitute condition, gave him, on application, the post of librarian, which brought him a small income. But, in spite of this, his means were insufficient, and he became more and more dreary. His last abode in London was a poor, barely-furnished chamber near Tottenham-court Road, and here he would in all probability have ended his days but that the death of his brother put him

in possession of a small estate in Wales. With broken spirits and declining health, this timely aid procured him ease and comfort for his last days. He left London in 1780; and after two years of quietude, spent amidst the lovely scenery of his native soil, he died suddenly, May 11, 1782, and was buried in the churchyard of Mold, in which church his father had for so many years officiated. A great many of this master's pictures have been engraved, and there are several fine examples in the National Gallery and other Collections. He is deservedly regarded as one of the greatest masters in landscapes of the English School; and on the occasion of an exhibition of about seventy of his works in the British Gallery, Pall Mall, 1813, a contemporary paper, recording his merits, added the following remark:—'To the emotions engendered by the magic touch of RICHARD WILSON we can apply no other epithet than that of SACRED.' No. 171.

WOOD.—English School.

JOHN WOOD was born in London June 29, 1801, and was the son of an artist. He was early attracted to art, and in 1819 entered the Schools of the Royal Academy. He first exhibited at the Royal Academy in 1824. He gained the Gold Medal in 1825 for his picture of 'Joseph Expounding the Dreams of the Chief Butler and Baker'—this and other works in 1834 and 1836 gained him a great reputation. Subsequently, however, he was unable to maintain the position he had achieved by his first successes. He painted portraits, but his art degenerated with his failing health. He died April 19, 1870. Nos. 346, 453, 454.

PHILIP WOUWERMANN.—Dutch School.

BORN 1619.

DIED 1668.

PHILIP WOUWERMANN was baptized at Harlem on May 24, 1619. His father, Paul Joosten Wouwerman, a painter from Alkmaar, gave him his first instruction. He afterwards visited the studio of Jan Wynants. When nineteen years of age he ran away to Hamburg with a young Catholic lady of Harlem, and married

her there against the wish of his parents; he worked in that town for a short time in the studio of Evert Decker, but soon returned to Harlem, where he was admitted into the Guild of St. Luke in 1640. Two years later he received pupils into his studio, and became commissary of the Guild in 1645. He lived in easy circumstances, and died at Harlem in 1668.

Wouwerman, in painting landscapes with figures and animals, succeeded well in bringing all into close connection with each other, and this forms the peculiar and distinctive character of his art. He especially liked to paint horses, and chose subjects where these noble animals had a prominent place. In fact, there are very few pictures of his where only one horse is introduced, and still fewer where there are none. His early works are variegated, glowing, and often of a dazzling effect, with a broad treatment. In some of them he comes very near to Isack van Ostade. About 1650 his colours become more delicate and harmonious in tone and chiaroscuro, and his execution reaches the highest perfection. His latest works, however, are somewhat heavy in tone, crowded in composition, and flat in execution. Nos. 18, 67, 77, 78, 79, 91, 92, 97, 182, 193.

PIETER WOUWERMAN.—Dutch School.

BORN 1623.

DIED 1683 (?).

PIETER WOUWERMAN, brother of Philip Wouwerman, was born at Harlem in September 1623. In August 1654 he married Hendrikje Havemans. He was admitted into the Painters' Guild in 1646. He probably visited Paris, as he painted several views of the Pont-Neuf.¹ He died at Harlem probably in 1683.

Pieter Wouwerman imitated the manner of his brother Philip, without, however, attaining his excellence. His pictures are generally heavier in tone and executed with less freedom. Nos. 34, 36.

¹ In the Gallery of the Louvre, in the Museums of Brunswick and Copenhagen.

WYNANTS (WIJNANTS).—Dutch School.

BORN ABOUT 1615.

DIED AFTER 1679.

JAN WYNANTS lived at Harlem in the later part of the seventeenth century. Neither the year of his birth nor that of his death is known with certainty. He was probably born about the year 1615, as his earliest pictures bear the dates 1641 to 1642, and he was still living in 1679, as one of his paintings in the Hermitage of St. Petersburg bears that date.¹

Wynants only painted landscapes. He looked on Nature, so to speak, through a diminishing glass. In his earliest works, where the figures are painted by Ph. Wouwerman and by B. Gael, the foliage is dark green, the treatment of a good impasto, the light bright and forcible, and the details of careful execution.

Adr. van de Velde and Lingelbach of Amsterdam painted the figures in his later works, which are the more important and the most numerous. A sandy bank is introduced in the foreground of most of his pictures. Nos. 114, 117.

ZUCCARELLI, R.A.—Italian School.

BORN 1702.

DIED 1788.

FRANCESCO ZUCCARELLI, or ZUCCHERELLI, was born at Pitigliano, near Florence, in 1702. He was at first a pupil of Paolo Anese, and afterwards of G. M. Morandi, in Rome. He settled at Venice,² where for some time he worked in conjunction with Antonio Visentini, a painter of architectural views.³ He also travelled in Germany, Holland, and France, and came to London, where

¹ In October, 1642, the registers of St. Luke's Guild at Harlem mention a Jan Wijnants as dealer in works of art; this probably refers to the painter.

² 'When Sir Joshua Reynolds visited the north of Italy (1749-52), he became acquainted with Zuccherelli, the celebrated landscape painter; and at his house he painted the portrait of a gentleman in a style which appeared to be new to his host. Zuccherelli was struck with the boldness and decision of his execution; and one day, while overlooking the work, he turned to Marchi, and exclaimed, "Che spirito ha quest' uomo!" ("What spirit this man displays!")'—Henry William Beechey, 'Memoir of Sir Joshua Reynolds,' in *The Literary Works of Sir Joshua Reynolds*, London, 1852, vol. i. p. 111.

³ Pictures of that kind, and signed by both artists, are in the Royal Collection at Windsor Castle. They are mostly dated 1746. Some of them represent views of London and of English country seats, probably after drawings sent to the artists.

he remained five years, and then returned to Venice, but visited England for a second time in 1752, when he was patronised by George III. and the nobility. He was a member of the Incorporated Society of Artists, and one of the foundation members of the Royal Academy (1768).¹ After gaining much reputation and money, he returned to Italy, first to Rome, and then for retirement to Florence, where he died in 1788.

In his pictures the landscape and the figures are of equal importance. They are lively and elegantly conceived, and clever in execution ; a delicate pink tone generally prevails in them. Nos. 175, 452.

¹ William Sandby, *The History of the Royal Academy*, London, 1862, vol. i. pp. 50, 56, 112, 113.



ALPHABETICAL LIST OF PAINTERS,
the Numbers on their Pictures, and the Total by each.

The numbers in parentheses refer to Pictures which are not exhibited in the rooms of the Gallery.

<i>Names</i>	<i>Number in the Catalogue</i>	<i>Total</i>
ALBANI. FRANCESCO	58, (80), 259	3
ALLEGRI. <i>See</i> CORREGGIO.		
ALLORI. CRISTOFANO	267	1
BAKHUIZEN. LUDOLF	327	1
BARBIERI. <i>See</i> GUERCINO.		
BEECHEY. SIR WILLIAM, R.A.	17, 111, 169	3
BELUCCI. ANTONIO	46	1
BERCHEM. NICOLAAS	88, 122, 157, 166, 196, 337	6
BERGEN. DIRK VAN	330	1
BERRETTINI. <i>See</i> PIETRO DA CORTONA.		
BOIS. GUILLAM DU	118	1
BOLOGNESE SCHOOL	2, 280	2
BORSSOM. ABRAHAM VAN	133	1
BOTH. JAN and ANDREAS	8, 10, 12, 15, 208	5
BOURGEOIS. SIR P. F., R.A.	6, (57), (74), (91), (96), 100, (109), 135, 149, 294, 301, 308, 310, 311, 325, 335, 342, 344, (368), (372), (373), (374), (384)	23
BREENBERGH. BARTHOLOMEUS	23, 26, 338	3
BREKELENKAMP	50	1
BRIGGS. HENRY PERRONET, R.A.	(45), 291.	2
BROUWER. ADRIAN	108.	1
BUGIARDINI. GIULIANO	289.	1
CALIARI. <i>See</i> VERONESE.		
CAMBIASO. LUCA	248.	1

<i>Names</i>	<i>Number in the Catalogue</i>	<i>Total</i>
CAMPHUISEN. GOVAERT	64	1
CARRACCI. AGOSTINO	255	1
CARRACCI. ANNIBALE	154, 230, 265	3
CARRACCI. LUDOVICO	162, 232, 269	3
CASANOVA. FRANCESCO	138	1
CHARDIN. JEAN BAPTISTE	307	1
CIGNANI. CARLO	257	1
CLAUDE GELLÉE. LE LORRAIN	53, 174, 205, 215, 220, 309, 312, 336	8
COLOGNE. SCHOOL OF	271	1
COPE. ARTHUR STOCKDALE, A.R.A.	442	1
CORREGGIO. ANTONIO ALLEGRI	246, (281)	2
CORTONA. P. BERRETTINI DA	228	1
COSIMO. PIERO DI	258	1
CUYP. AELBERT	4, 60, 63, 65, 71, 96, 124, 128, 144, (180), 181, 192, 245, 296, 315, 348	16
DEELEN. DIRK VAN	(258)	1
DENNING. STEPHEN POINTZ	304	1
DOLCI. CARLO	242, 292	2
DOMENICHINO. D. ZAMPIERI	289	1
DOW. GERARD	56	1
DUGHET. <i>See</i> POUSSIN. G.		
DU JARDIN. KAREL	48, 72, 82	3
DUSART. CORNELIUS	39	1
DUTCH SCHOOL	7, 29, 37, (48), 153, 329, 343, (378)	8
DYCK. SIR ANTONIUS VAN	73, 81, 90, 170, 173, 190, 194, 200, 201, 288	10
ELSHAIMER. ADAM.	22	1
ENGLISH SCHOOL (Unknown)	119, 317, (321), (376), (377), (379), (380), 445	8
FLEMISH SCHOOL	250	1
FRANKEN. FRANZ AND NEEFS	79	1
FRENCH SCHOOL	313, 345	2
GAINSBOROUGH. THOMAS, R.A.	66, 140, 302, 316, 320, 331	6
GELLÉE. <i>See</i> CLAUDE.		
GENNARI. BENEDETTO	237	1
GERMAN SCHOOL	24, 151	2
GREENHILL. JOHN	374, 393, 399, 416, 418	5
GRIMOU. ALEXIS	74	1
GUERCINO. GIOVANNI FRANCESCO	282	1
HERP. GERARD VAN	332	1
HEYDE. JAN VAN DER	155	1

<i>Names</i>	<i>Number in the Catalogue</i>	<i>Total</i>
HOBBEWA. MEINDERT	87	1
HUYSUM. JAN VAN	42, 61, 120, 139	4
ITALIAN SCHOOL	21, 27, 38, 41, (81), 121, 129, 184, 253, 254, 260, 286, 303, 305	14
JANSSENS. CORNELIS VAN CEULEN	80, 89	1
JORDAENS. JACOB	123, 293	2
LAIRESSE. GERARD DE	176, 179	2
LAURI. FILIPPO	164	1
LAWRENCE. SIR THOMAS, P.R.A.	178, (357), (360)	3
LE BRUN. CHARLES	188, 202, 244	3
LINGELBACH. JOHANN	55, 326	2
LOUTHERBOURG. PHILIP JAMES, R.A.	297, 339	2
MARATTI, CARLO	274	1
MIEL. JAN	20, 247	2
MOLA. PIETRO FRANCESCO	32, 261	2
MONAMY. PETER	298	1
MURILLO. BARTOLOMÉ ESTÉBAN	187, 199, 206, 211, 222, 224, 272, 275, 276, 281	10
NAIN. LOUIS, ANTOINE, and MATTHIEU LE	180	1
NEEFS. PIETER	141	1
NEER. AART VAN DER	340	1
NORTHCOTE. JAMES, R.A.	28, 172	2
NUVOLONE. CARLO FRANCESCO	235	1
OMMEGANCK. BALTHAZAR PAUL	145	1
OPIE. JOHN, R.A.	94	1
OSTADE. ADRIAN	45, 98, 113, 115	4
OWEN. WILLIAM, R.A.	(369)	1
PAREJA. JUAN DE	277	1
POELENBURG. CORNELIS VAN	25	1
POTTER. PAUL	324, 334	2
POUSSIN. GASPARD	30, 70, 213, 217	4
POUSSIN. NICHOLAS	101, (115), 203, 225, 227, 229, 234, 236, 238, 240, (253), 263, (279), (292), (316), (325)	16
PYNACKER. ADAM	86, 183	2

<i>Names</i>	<i>Number in the Catalogue</i>	<i>Total</i>
RAPHAEL	241, 243	2
REMBRANDT. HARMENSZ VAN RIJN	99, 126, 163, 221, 446	5
RENI. GUIDO	129, 204, 212, 262, 268, 284	6
REYNOLDS. SIR JOSHUA, P.R.A.	102, 104, 223, (254), 318, 333	6
RIBERA. JUSEPE DE	233.	1
RICCI. SEBASTIANO	134, 195	2
RIGAUD. HYACINTHE	83, 85, 93	3
ROMEYN. WILLEM	3, 5	2
ROMNEY. GEORGE	443	1
ROSA. SALVATOR	137, 216, 279, 457	4
RUBENS. SIR PETER PAUL	1, 19, 40, 43, 125, 127, 130, 131, 132, 143, 148, 165, 218, 264, 285, 290, 450, 451	18
RUISDAEL. JACOB VAN	105, 150, 168, 210, 349	5
RUYSDAEL. SALOMON VAN	16	1
SACCHI. ANDREA	252	1
SAENREDAM. PIETER J.	59	1
SAFTLEVEN. HERMAN	44	1
SARTO. ANDREA DEL	228, 251	2
SCHALKEN. GODFRIED	191	1
SCHEDONE. BARTOLOMEO	161	1
SEGHERS. DANIEL	322	1
SILVA. <i>See</i> VELAZQUEZ.		
SLINGELAND. PIETER C. VAN	116	1
SNAYERS. PIETER	347	1
SPANISH SCHOOL	13, 62, 69, 185	4
SWANEVELT. HERMAN	11, 136, 219	3
TENIERS. DAVID THE ELDER	14, 31, 33, 35, 49, 52, 76, 106, 110, 112, 299, 314, 321, 323, 341	15
TENIERS. DAVID	54, 57, 95, 107, 109, 142, 146	7
TIEPOLO. GIOVANNI B..	186, 189, 278	3
TIEPOLO. GIOVANNI D..	158	1
TITIAN. VECELLIO	198, 209, 266, 273, (385), (386)	6
TURCHI. ALLESSANDRO	287	1
UMBRIAN SCHOOL	256	1
UNKNOWN. <i>See</i> English School.		

<i>Names</i>	<i>Number in the Catalogue</i>	<i>Total</i>
VANNUCCHI. <i>See</i> SARTO. DEL.		
VELAZQUEZ DE SILVA. DON DIEGO	152, 249	2
VELDE. ADRIAN VAN DE	51, 177	2
VELDE. WILLEM VAN DE	68, 103, 197	3
VENETIAN SCHOOL	75, 84, 207, 231, 295, (304)	6
VERBOOM. A. H.	9	1
VERNET. CLAUDE J.	300, 306, 319, 328	4
VERONESE. PAOLO CALIARI	159, 239, 270	3
VERWILT. FRANÇOIS	(105)	1
VICTORS. JAN	214	1
WATTEAU. ANTOINE	156, 167	2
WEENIX. JAN	47	1
WERFF. ADRAEN VAN DER	147	1
WILSON. RICHARD, R.A.	171	1
WOOD. JOHN	346, 453, 454	1
WOUWERMAN. PHILIP	18, 67, 77, 78, 79, 91, 92, 97, 182, 193	10
WOUWERMAN. PIETER	34, 36	2
WYNANTS. JAN	114, 117	2
ZUCCARELLI. FRANCESCO	175, 452	2



APPENDIX A.

TO THE GOVERNORS OF DULWICH COLLEGE.¹

GENTLEMEN,—In handing over to you the portion of the Catalogue with which you have entrusted me, I desire to make a few general remarks on the principles which I conceive ought to guide, not only the critic, but also the ordinary spectator of pictures such as those contained in your Collection. To this I have added a note of the chief authorities used by me in this work.

Pictures by the Old Masters cannot be properly appreciated, nor even done justice to, if they are judged by the same standard as modern works. In examining old pictures it is necessary to take into consideration not only the taste prevailing when they were painted, but also the different principle on which each individual artist worked. We should besides have a true conception of his aim and ideas. In no other way is it possible to enjoy intelligently at one and the same time such diverse works as those, for example, of Raphael and Rubens, or of Teniers and Nicolas Poussin. An accurate knowledge of what was intended to be portrayed is especially required in the case of the Dutch painters, who all endeavoured, each in his own way, to represent Nature as she is. It is for this reason that, in addition to the biographies of the Old Masters, a short description of the chief characteristics of their respective styles is added in this edition of the Catalogue.

In some instances, especially in the case of painters of the Dutch school, the authentic biographical records we possess are very scanty. Some apparently trifling family details have therefore been mentioned, but only when these seemed likely to throw light on the life or abode of the artist. The numerous researches in old archives made during the last twenty years have proved that many of the statements to be found in dictionaries of painters and catalogues of galleries are not to be relied on as accurate. The biographies given are of course more important as regards the general history of art than in relation to the particular pictures in this Gallery.

¹ This letter was addressed to the Governors on the occasion of the publication in 1879 of the Catalogue edited by Dr. J. P. Richter and Mr. Sparkes.

The information about the lives of Dutch masters, to be found in Houbraken, 'Groote Schouburg der Nederlandsche Kunstschilders,' etc., Amsterdam, 1718-21, and in Immerzeel, 'De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders,' Amsterdam, 1842-3, 3 vols., cannot generally be accepted as authentic, unless confirmed by a reference to Christian Kramm, 'De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders,' Amsterdam, 1857-63, 6 vols., and 'Aanhangzel,' Amsterdam, 1874; A. van der Willigen, 'Les Artistes de Harlem,' Harlem, 1870; Victor de Stuer's 'Notice historique et descriptive des Tableaux, etc., exposés dans le Musée royal de la Haye,' La Haye, 1874; C. Vosmaer, 'Rembrandt, sa vie et ses œuvres,' seconde édition, La Haye, 1877; W. Burger (Thoré), 'Musées de la Hollande' Paris, 1858-60, 2 vols., &c. The best authorities on the history of Italian and Spanish art are too well known to those versed in the subject for it to be necessary to quote them here, except in a few instances. In some cases valuable information has been derived from the art-journals of France, Italy, Germany, Holland, &c. When no authority is mentioned, it must be understood that the statement is based on data of too varied and complex a character to be explained within the limits of a catalogue.

A close examination of every picture, in order to determine its real authorship, has led to the discovery of signatures and dates on several pictures. Some of these are by masters of whom little is known, such as Pieter Wouwerman, H. Saftleven, Verwilt, and others, and they thereby gain the importance of standard works. In the absence of any positive evidence of this nature, the pictures have been compared with authentic works of the several artists which exist elsewhere, my verdict respecting them being chiefly affected by such comparison. Of the many alterations which I have thus been forced to make, a portion only can be regarded as novel, for in not a few instances my views coincide with those adopted by Mr. Cockburn in the first Catalogue of this Gallery, published about 1818. I hope that my alterations will meet with the approval of connoisseurs.

I beg to acknowledge my indebtedness to Mr. George Scharf, Director of the National Portrait Gallery, for valuable information on the subject of two English portraits by van Dijck; to Dr. Gustavo Frizzoni, of Milan; Dr. Wilhelm Bode, Assistant Director of the Berlin Gallery; Dr. Karl Jufti, Professor of the University of Bonn; Mr. Charles B. Curtis, of New York; and Mr. W. H. James Weale, who have aided me with some important suggestions in reference to the Italian, the Dutch, the Spanish, and Flemish pictures.

It has been my endeavour to give the descriptions a scientific character, and I have also added, where necessary, certain critical observations which I hope may prove useful to visitors to the Gallery. The object of these descriptions is not merely to state what there is in a

picture as an aid to memory, but also to supply the means of forming a comparison between it and representations of the same subject, whether in pictures, drawings, or etchings. Where pictures have a special historical or topographical interest besides their artistic value, the details given have been extended so far as my knowledge and the time at my disposal would permit.

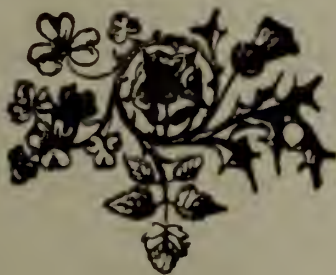
As regards the history of the pictures, which always heightens their value (see, for instance, Murillo, No. 248 ; Le Brun, No. 252 ; Watteau, No. 197), I have to confess that there remains still much to be done in the way of research before the Catalogue can be considered to have assumed its final and definite form.

I am, Gentlemen,

Your obedient servant,

(Signed) JEAN PAUL RICHTER.

November 1879.



APPENDIX B.

‘A Descriptive Catalogue (with remarks and anecdotes never before published in English) of some Pictures, of the different Schools, purchased for his Majesty the late King of Poland, which will be exhibited early in 1802, at the great room, No. 3 in Berners Street, the third door on the right from Oxford Street. By Noel Desenfans, Esqre., late Consul-General of Poland in Great Britain.’ Two vols., 1802.

Vol. I. contains the Italian, Venetian, Spanish, and French Schools; Vol. II. contains the German, Flemish, Dutch, and English Schools.

Then follow the conditions of sale, and an index to the Catalogue of 188 pictures.

The Introduction commences thus :—

‘It was in 1790, immediately after the French Revolution at that epoch, when the emigrant nobility brought into England their most precious effects to be disposed of, that Stanislaus Augustus sent here a Commission for purchasing a collection of pictures, in order to add some to those his Majesty was already possessed of, and to present the different artists in Poland with the other part, as models and specimens of painting; for His Majesty having a most refined taste of the fine arts, was fond of them, and had at heart their rise and progress in his country. In consequence, it was recommended to us to act with such caution as to purchase none but originals, and the fine pictures of the different Schools, when we should meet with them, at a liberal but not extravagant price, and it is on that principle that they have all been gradually purchased, both at public sales and by private contract. . . . As his Polish Majesty was particularly desirous of possessing none but pure pictures, we were also instructed, to prevent any damage, not to have them cleaned, which, as the visitors of the Exhibition will see, has been punctually observed, with the exception of a few which, after they were bought, were found to have been painted upon, although we had used the best of our knowledge against purchasing such. Fortunately, they had been so without necessity, and are now an ornament to the Collection.

‘The public affairs of Poland were much deranged, and the Empress of Russia, as well as the King of Prussia, had already invaded the Polish territories, when this Collection, tho’ far advanced, was yet far from being compleated. However, we went on in our pursuit, to render it worthy of a Sovereign, or, at all chance, of an Exhibition, and it was with that view that we continued to make our purchases to the very last spring, when it was expected that the late King of Poland’s family would send for the Cabinet, at which time some of our friends, being desirous to see it before the exportation, saw about half of the pictures, as they could not be all shown for want of room, &c. &c.

‘But previous to that epoch, and soon after his Majesty’s demise, we applied to the British Government for their protection, and interference on our behalf with Paul, the Emperor of Russia, that as principal possessor of the Polish estates, and bound, of course, to discharge their and the late King’s debts, his Imperial Majesty would be pleased to take the Collection, and reimburse what it had cost, or to defray the expenses of a public sale by auction, and us of our losses, if any were sustained. As soon as Lord Grenville, then Secretary of State for Foreign Affairs, had perused our memorial and the different letters of his Polish Majesty’s Prime Minister on the subject of this Collection, his Lordship sent them to Lord Whitworth, at St. Petersburg, but, unfortunately, the harmony which till then had subsisted between that Court and the Court of London was on its decline, and soon after his Excellency returned home.

‘However, on the accession of Alexander to the Imperial throne, we renewed our application, and requested Lord Whitworth to remit to us our papers, in order to lay before his Imperial Majesty the proofs of our just claim ; but his Lordship answered, that after his departure from St. Petersburg the archive had been destroyed, to prevent its falling into the hands of the Russian Government, at that time inimical to this country, and he was afraid all our papers had shared the same fate.

‘However, his Lordship was so kind as to write to Russia for further enquiries, but last September we received the following letter, which put an end to our expectations, and made us then determine to submit the pictures to the public :—

“The enclosed will confirm to you what I had apprehended concerning the fate of your papers. I hope the documents with which I furnished you will in some degree compensate their loss.

“Your most obedient humble servant,

“WHITWORTH.

‘“Stoneland, Sept. 4, 1801.”’

APPENDIX C.

WILL OF NOEL JOSEPH DESENFANS.

Dated October 8th, 1803.

‘This is the last will and testament of me Noel Joseph Desenfans of Charlotte Street Portland Place London. I recommend my Soul to God whom I beseech to give me a true repentance of my sins, and that He will be pleased to forgive them, I also ask pardon of those I may have offended and freely forgive those who may have offended me. I desire to be laid in a leaden coffin and kept in my own house till the Executor of this my last Will shall have prepared a vault where I may be removed. I give John Kemble Esqre. of Covent Garden Theatre the sum of One hundred pounds and I desire he will continue his friendship to the Executor of this my Will and that he may be so good as to assist him in the recovery of my property. I desire that my debts, if I leave any, shall be paid as soon as possible after my decease and I give to my dear Wife Margaret Desenfans the sum of Five hundred pounds to be paid to her six weeks after my decease. I give and bequeath unto the said Margaret Desenfans and unto my friend Sir Peter Francis Bourgeois my dwelling house in Charlotte Street Portland Place London, together with all its furniture, plate, books and linen, and as it is my wish that my wife and Sir Francis should continue to live in it together : I give the said house with the furniture, plate, books and linen, to the survivor of them. I give and bequeath unto my friend Sir Francis Bourgeois all the pictures, frames, and prints which are in my dwelling house in Charlotte Street. I give unto Sir Francis Bourgeois all the money I may have at home and at my bankers at the time of my decease. I also give the remainder of my property both real and personal unto my friend Sir Francis Bourgeois on condition that my dear wife Margaret Desenfans shall receive during the natural course of her life, in two half-yearly payments, from the day of my decease, the lawful interest on half of the said remaining property, and in case she should not like to continue in my house with Sir Francis Bourgeois it will become from that moment the sole and entire property of the said Sir Francis Bourgeois. I appoint Sir Francis Bourgeois my residuary legatee and sole Executor of this my last Will and Testament.’

EXTRACT FROM SIR P. F. BOURGEOIS' WILL.

Dated December 20, 1810.

'And as to my collection of pictures it is my desire that in case my Friend and Executrix Margaret Desenfans should survive me, my collection of pictures shall remain in the same situation in which they shall be found at the time of my decease. And after the decease of the said Margaret Desenfans, I give and bequeath all my collection of pictures, frames, and prints, now in my dwelling house in Charlotte Street, together with the furniture, ornaments, plate, china, clocks, and other effects now being in my three leasehold houses in Charlotte Street and Portland Road, unto the Master, Warden, and Fellows of Dulwich College, and their successors for ever. And it is my desire that the same may be there kept and preserved for the inspection of the public upon such terms pecuniary or otherwise at such times in the year, or days in the week as the said Master, Warden, and Fellows of the College for the time being, may think proper. And the better to enable the said Master, Warden, and Fellows, and their successors to keep, preserve, and maintain such collection of pictures, furniture, and other Ornaments for such public inspection, I hereby direct my then remaining Executors and Trustees to invest the sum of Ten thousand pounds sterling in such separate Fund or Funds as they shall consider most productive, in the name of the Master, Warden, and Fellows of Dulwich College in trust, who shall have power out of the interest, dividends, and profits accruing from such trust fund to pay the salaries and wages of all such officers and servants as the said Master, &c., may think expedient for the proper maintenance and preservation of my collection of pictures, &c., it being my express will and desire that the sum of Ten thousand pounds last bequeathed, and the interest therefrom accruing shall be a perpetual fund for the purposes aforesaid, and for no other. And I also give and bequeath to the Master, Warden, and Fellows of Dulwich College, or their successors, the further sum of Two thousands pounds sterling for the repairing, improving, and beautifying the west wing and gallery of the College, for the reception of the pictures, furniture, and other effects hereinbefore mentioned, and as to all the residue of my personal estate, I hereby give and bequeath the same after the decease of the said Margaret Desenfans unto the Master, Wardens, and Fellows of Dulwich College, for the repairing, rebuilding, adding to, and beautifying their present chapel, and other parts of the said College.'

EXTRACT FROM MRS. DESENFANS' WILL.

'First I desire that my remains be deposited together with those of my late dear husband Noel Joseph Desenfans, Esquire, and of my late

dear friend Sir Peter Francis Bourgeois in the mausoleum attached to the Gallery of Dulwich College in the county of Surrey in the manner and according to the directions expressed in the last Will of my said dear friend Sir Peter Francis Bourgeois. And whereas it was the intention of Sir Peter Francis Bourgeois to direct that the President and Academicians of the Royal Academy of Arts should be invested with the power of ascertaining from time to time that the collection of pictures, frames and prints bequeathed by him to the Master, &c., of Dulwich College was properly preserved and kept, and for that purpose that the President and Academicians should be requested to visit the collection once in every year on St. Luke's day, and give their opinion as to the state and preservation of the same and that on their annual visit a dinner be given to them in the gallery at Dulwich College. Now approving as I do, of the propriety of such annual visitation and being desirous of carrying into effect the intention of my said dear friend, I give and bequeath the sum of Five hundred pounds to the said Master, Warden, and Fellows of Dulwich College, upon trust to invest the same in Government or real securities at interest and apply the interest to arise therefrom for ever, towards the entertainment of the President and Academicians, and in order that the said annual dinner may be properly and suitably given I do hereby bequeath the following articles to the Master, &c., of Dulwich College which I direct shall be preserved by them and never be used on any other occasion for any other purpose whatsoever, viz., three dozen of silver plates with the arms of Noel Joseph Desenfans Esquire engraved on them, a silver bread basket with ditto, four dozen of silver forks engraved with his crest, one dozen of silver spoons ditto, six salt spoons ditto, a large silver waiter, two small ditto, three dozen of ivory-handled knives, the blades steel and plated, a complete dinner service of china dishes, a desert service of five pieces, with two dozen of plates, a large mahogany dining-table, with table cloth, four plated bottle-stands, with decanters and glasses, a mahogany press, with shelves and drawers, to be placed in an anteroom containing the above articles. I also bequeath unto the Master, &c., of Dulwich College the following articles, which I direct shall be placed and preserved with the collection of pictures in the gallery of the College, viz., two statuettes one of Noel Joseph Desenfans Esquire, and one of Sir Peter Francis Bourgeois by Westmacott, a sofa and ten chairs covered with green velvet, two commodes with drawers inlaid with brass and tortoise-shell, two ebony tables with gilt legs, an inlaid commode drawer, a mahogany side table with a cistern under it, a French clock standing on a marble slab, two marble vases, five china ditto, ten ornaments in bronze, twelve cane-bottomed stools, with purple velvet cushions. I also bequeath the following articles unto the said Master, &c., of Dulwich College, which I direct shall be placed and preserved in the mausoleum attached to the same College, viz., two marble busts one of

my said late dear husband Noel Joseph Desenfans and the other of the said Sir Peter Francis Bourgeois, four stools, and six chairs, the crimson furniture trimmed with gold lace belonging to the chapel annexed to my said house in Charlotte Street, and the mahogany press and shelves containing the same, and whereas it was also the wish of my said dear friend Sir Peter Francis Bourgeois, that a person should be appointed to the care of the said collection of pictures to be called the custodio or principal keeper thereof and that a servant should be kept by the said Master, &c., who should attend the said gallery and wear the livery of my late dear husband, Now I do hereby request that the said wish may be strictly complied with by the Master, &c., of the College. And I do hereby entreat that the collection of pictures may be opened by the said Master, &c., for public inspection on one day of the week only, which I recommend to be Tuesday it having been the wish of my dear friend Sir Peter Francis Bourgeois such an arrangement should be made. And I also direct that the annual entertainment to the Royal Academy may take place on the second Saturday in the month of May or on any other more convenient day of that month, in every year, instead of St. Luke's day.'



APPENDIX D.

In addition to the Descriptive Catalogue (2 vols. London 1802) so often referred to in the body of this work, Mr. Desenfans issued several others at earlier periods with the express object of selling the pictures therein enumerated.

That of 1786, from which extracts are here given, was preceded in 1785 by an 'auction at Mr. Christie's rooms,' at which, however, no real business was done, owing, as Mr. Desenfans says, 'to the fact that most of the amateurs were gone into the country, or had gone to the Artillery Ground to see Mr. Lunardi's aerial excursion.'

The catalogue of 1786 was purchased in 1887 at the 'sale by Puttick & Simpson of the books of a late Marquis of Thomond,¹ removed from Rostellan Castle;' it has a price written opposite each picture, apparently for the guidance of those who sold the pictures. These are interesting, as showing how differently some of the old masters were appreciated then, as compared with the present time.

The following are a few specimens; the descriptions are generally vague, and the dimensions given *include the frame*, so that it is impossible to say which, if any, of these 420 pictures are now in the Dulwich Gallery.

	£	s.	d.
Sampson and Delilah. By Rubens. ² 6 ft. 2 in. × 8 ft. 9 in.	1000	0	0
View of his castle, in which he has introduced himself and family. Teniers ³	315	0	0
Spanish Peasants. 5 ft. × 6 ft. 3 in. By Murillo ⁴	126	0	0
Ditto, Companion	30	0	0
A Landscape and Figures. 4 ft. × 5 ft. 3 in. By Wilson ⁵	105	0	0
The original cartoon representing King Henry delivering the Charter to the Surgeon Barbers Company of London. 7 ft. × 10 ft. 6 in. Holbein	5	5	0
A View in Venice. By Canaletti. 3 ft. 10 in. × 5 ft. 9 in.	200	0	0
A View near Rome. By Claude de Lorraine. 2 ft. 6 in. × 3 ft. 3 in.	315	0	0
A View of Tivoli. By Berchem. 4 ft. 5 in. × 4 ft. 1 in.	210	0	0
Hercules and the Centaur. By Le Brun. 3 ft. 9 in. × 4 ft. 10 in.	50	0	0
Jacob stealing Esau's Blessing. By Rembrandt. 6 ft. × 7 ft. 6 in.	21	0	0
Russell, Earl of Bedford. By Van Dyck. 3 ft. 1 in. × 2 ft. 7 in.	157	10	0
A Shipwreck. By Vernet. 4 ft. 10 in. × 5 ft. 2½ in.	300	0	0
A Calm, with a yacht, on board of which is Charles II., coming to England on his restoration, conducted by a Dutch fleet. By Vanderveldt (1660). 5 ft. 1 in. × 6 ft. 9 in.			

¹ Probably the second Marquis, whose second wife was Mary Palmer, niece and heiress of Sir Joshua Reynolds (*see* p. 205); she died, without issue, in 1820.

² This is probably No. 127, 'School of Rubens.'

³ Possibly No. 95.

⁴ Probably Nos. 222 and 224.

⁵ Possibly No. 171.

	£	s.	d.
Scene in a Play. By Watteau. 2 ft. 10 in. × 3 ft 4 in. .	8	8	0
Battle between Persians and Turks. By De Louthembourg. 5 ft. 7 in. × 7 ft. 10 in.	350	0	0
Landscape, with Goats. By Paul Potter. 1 ft. 6 in. × 1 ft 9 in.	8	0	0
Madonna and Child, with Joseph, Elizabeth, and Angels. By Leonardo da Vinci. 1 ft. 10 in. × 1 ft. 7 in. .	25	0	0
The well-known subject of the Shark. By Copley. 3 ft. 8 in. × 3 ft. 1 in.	40	0	0
Landscape, with Cattle and Figures. By Bourgeois. 4 ft. 3 in. × 5 ft.	30	0	0
A Seaport, with St. Ursula. The history of the Eleven Thousand Virgins going to the Holy Land. Out of the Palace of Barbarini. By Claude Lorraine. 5 ft. 2 in. × 6 ft. 5 in.	2500	0	0

A Catalogue

OF THAT TRULY SUPERB AND WELL-KNOWN

COLLECTION OF PICTURES

OF THE

ROMAN, VENETIAN, SPANISH, FRENCH, FLEMISH, DUTCH, AND ENGLISH SCHOOLS,

THE ENTIRE AND GENUINE PROPERTY OF MONSIEUR DESENFANS,

Amongst which are no less than TEN Landscapes with Cattle and Figures by BERCHEM and EIGHT by TENIERS ; several Performances by RUBENS and VANDYCK ; an undoubted Picture of GERARD DOUW ; some precious Landscapes with Horses and Figures by WOUVERMANS ; THREE of VERNET ; some of GUIDO, CARRACCI, and SALVATOR ROSA, out of the Palace Barbarini at Rome ; THREE by MORILLO ; some by ALBANO, POUSSIN, RAPHAEL, CORREGIO, F. LAURA, &c., &c., with the works of some eminent Masters of the English School. Also FOUR performances of CLAUDE LE LORRAINE, one of which is that well-known and so much admired Sea Port with the History of St. Ursula, which was purchased some Years ago out of the Palace Barbarini, and is reckoned the finest Picture in Europe.

THE WHOLE WILL BE SOLD

On Saturday, April 8, 1786, and following days

(SUNDAYS EXCEPTED)

BY PRIVATE CONTRACT

By a Committee appointed by Mons. Desenfans,

AT THE

GREAT ROOMS, LATE THE ROYAL ACADEMY, NO. 125, PALL MALL,

WHERE THE NOBILITY AND GENTRY MAY VIEW THE ABOVE PICTURES.

EXTRACTS FROM PREFACE

‘Not more than half a century ago, the sale of so costly a collection as the present would, in all probability, have been attended with an immense loss to the person who should have formed it at anything like the expense it has cost its present possessor ; for, though there were then in England connoisseurs who purchased pictures of value, their number was but exceedingly small.

‘Indeed, a taste for this sublime art, however coveted by the English at any time, did not effectually develop itself until the reign of Henry VIII. In that of Charles I. it prevailed more generally ; the celebrated Rubens and Vandyck were then enriching this country with the *chef d’œuvres* of their art. By these and other patronages of that monarch, who possessed himself a high taste for the arts, that taste became disseminated through the country ; and though afterwards it was exceedingly damped by the misfortunes that overwhelmed both the Prince and the people, it was never totally extinguished. Perhaps it owes, in some degree, its preservation to the disposition for foreign travel, which is certainly meritorious in any people, and hath in more modern times very strongly attached itself to those of condition in Britain, who, if they did not make collections abroad, yet acquired there a taste for the art which was sufficient to retain some character to their country.

‘But we now live in the reign of George III., by whose accession to the throne this and all the other arts acquired new vigour and new lustre. The young monarch declared himself their friend ; and soon gave them the most striking proof of his royal protection by founding that superb Academy which in so few years has acquired a splendour that will remain an immortal monument of the glory of his reign ; for though the wise economy of His Majesty has set proper limits to an otherwise unbounded munificence of mind, he has always shown that he considers that munificence indispensable to those improvements which are the greatest ornaments of an age, and do the greatest honour to the human mind : and accordingly the arts have invariably obtained it from his hand.

‘The whole kingdom hath caught the ardour of his royal example. This love of the arts now animates every part of it. Not in the metropolis alone ; not in the larger cities of the kingdom ; not in the nobleman’s mansion only, do we meet with statues, pictures, prints or drawings ; but in the more humble dwellings of the private man, and in the most retired situations, all these are to be found, and with these the taste that can discover and value their excellencies. We must not indeed expect to find everywhere pictures equal to those in the collections of the Dukes of Devonshire, Portland, Rutland, and Montagu ; the Earls of Bute, Besborough, Hardwicke, Ashburnham, Exeter, Powlett, Grosvenor ; Lord Arundel of Wardour, Lord Cremorne, Lord Clive ; Sir W. W. Wynne, Sir Thomas Dundas, Sir George Yonge ; Mr. Welbore Ellis, Messrs. Agar, Antrobus, and Purling, Mr. W. Smith at Clapham, Mr. Aufrere at Chelsea, Mr. Slade at Rochester, Mr. Udney, Mr. Hulse, and Mrs. Newton ; nor statues equal in number and value to those of the Marquis of Lansdowne and Mr. Townley ; nor prints and drawings such as those of Lord Hampden and Mr. Dalton.

But we may take these as a strong and agreeable specimen of national taste, and may conclude, from the great number besides who are known to collect, that the same taste is universal.

‘Unhappily, one cause still retards that knowledge which is so necessary to picture collectors. There are dealers who chiefly occupy their time in studying deceptions by introducing copies instead of originals. They employ necessitous artists to make these copies, at a low price, from the works of old masters, and these, when foiled over, varnished, and exposed to the sun, decorate their shops as so many rare productions from foreign cabinets. But these impositions cannot last long, while there is a growing taste in the country, and while there are among its gentry such competent judges of the works of real masters as the Bishop of Peterborough, Colonel Smith, Mr. Tassaert, Captain Baillie, Mr. Dalton, Mr. Udney, Mr. Whiteford, and Lord St. Asaph, young as he is, to extend their knowledge, which is so eminent in themselves, to the general classes of society.

‘Besides this, the arts themselves, not only in their taste, but in their execution, are evidently making a considerable progress among us. There are few of the British youth who do not in some degree apply themselves to painting or drawing, and several with much success. Among these, be it permitted us to mention His Royal Highness the Prince of Wales.

‘In the present collection Mr. Desenfans would wish it to be considered that he has not always relied solely on his own judgment, but has consulted as much as possible the opinion of the best artists. A good artist, though he may not always have the experience of a connoisseur, and therefore may possibly be sometimes deceived respecting a master, yet never can be deceived respecting the merit and purity of a picture. To suppose that an eminent artist is not a judge of a picture in this latter respect is to deny that Pope and Voltaire were judges of a poem, or Handel and Burney judges of music. If the connoisseur has any advantage over the artist, without experience, it is in this, that he knows the master by the touch, as any of us know the hand-writing of our particular friends.

‘But the question is, who is the connoisseur? for great numbers will pass for such who have not the least superficial knowledge of a picture. And as these seldom possess less confidence than those who have more real skill, they will sometimes, to show their importance, turn their backs on a work which feasts the judge’s eye, and bestow the most extravagant encomiums on the mere daubings of the canvas.

‘How many, then, are the disadvantages to which a valuable picture is exposed at a public sale! It must struggle with envy, malice, and ignorance—with the dealer whose interest often leads him to depreciate what is not his own—with the parsimonious collector, who, while he wishes ardently to possess a picture, runs it down with the view of buying it at a cheaper rate; and, lastly, with the mere bunglers in the art, who, being incapable of merit in themselves, will suffer none in any other pencil than their own.

‘If the art were not better protected by a different spirit in other characters, hard indeed would be its lot! But, where there is true wisdom and judgment, there is always candour in proportion.’





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